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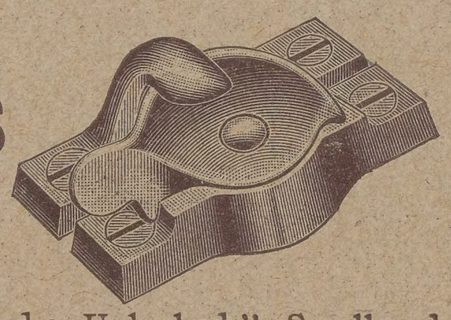

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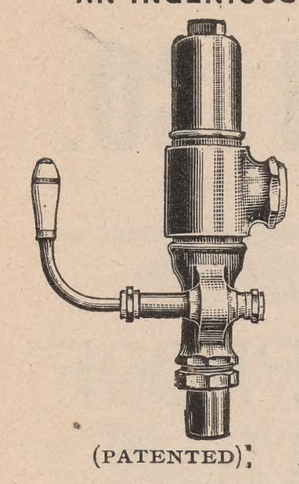

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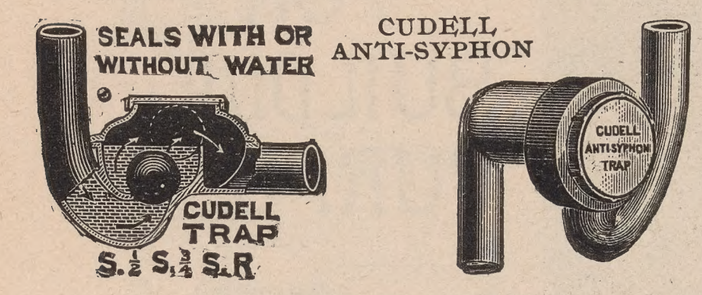

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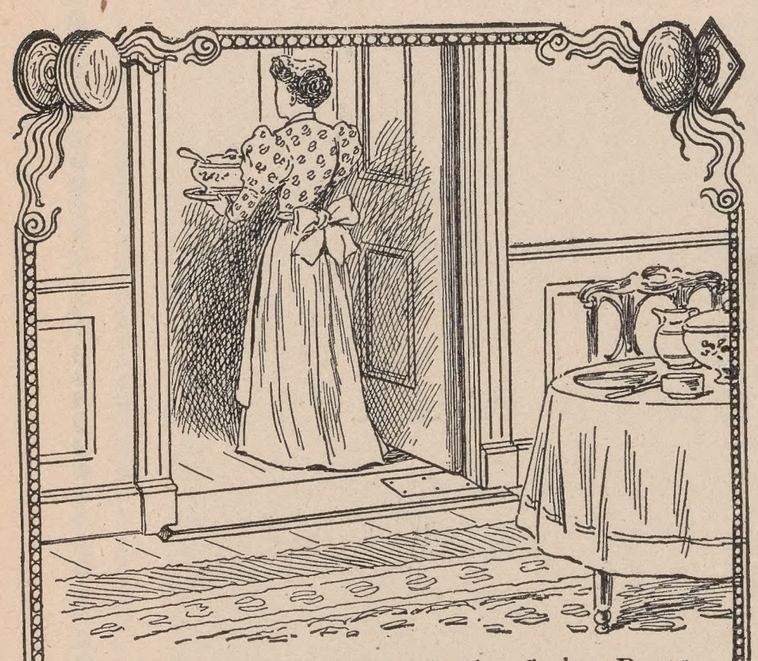

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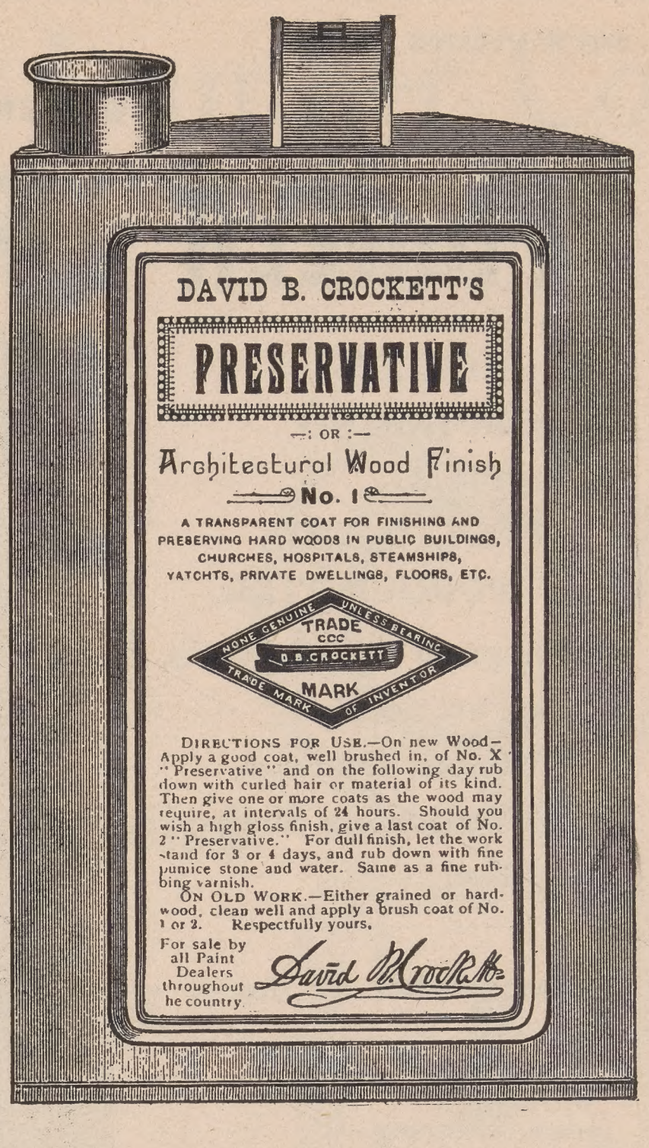
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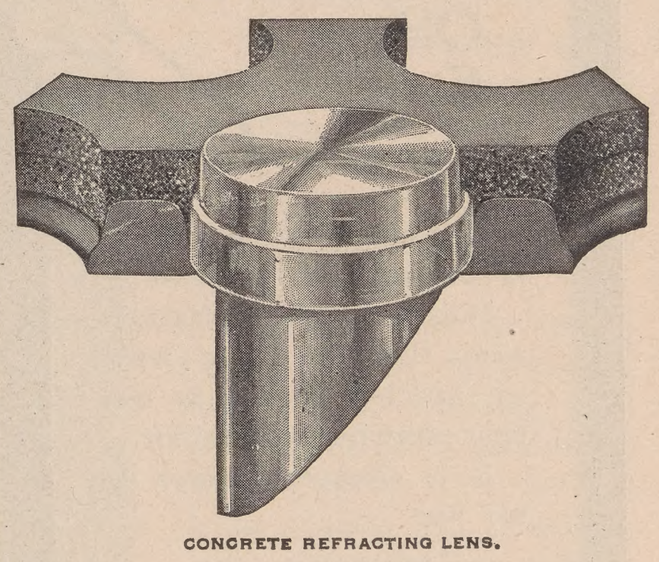

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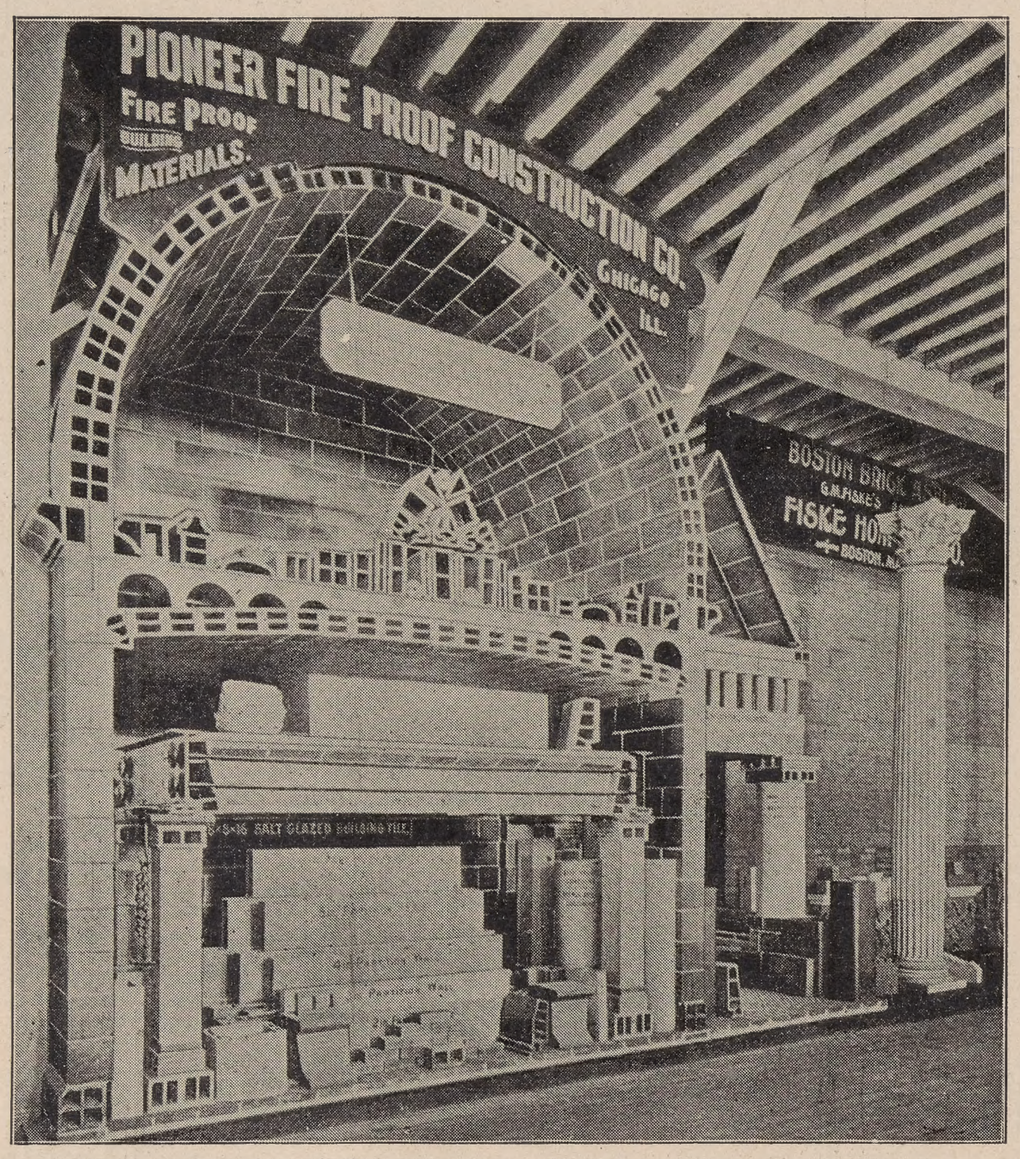

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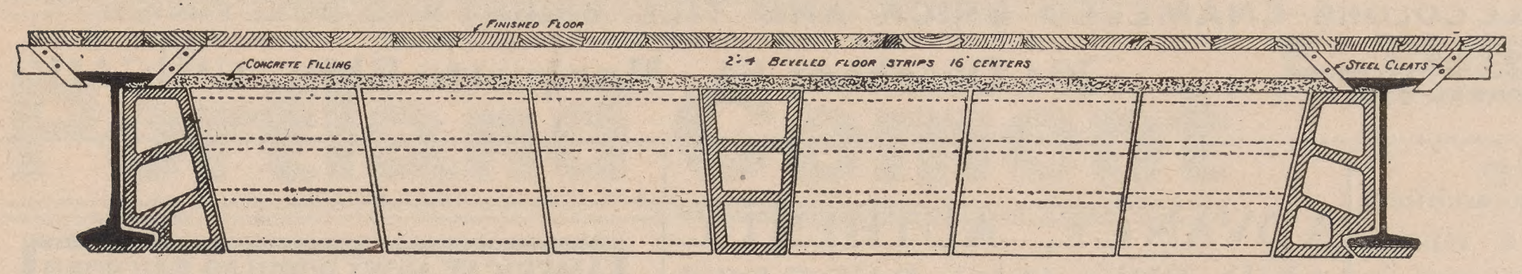

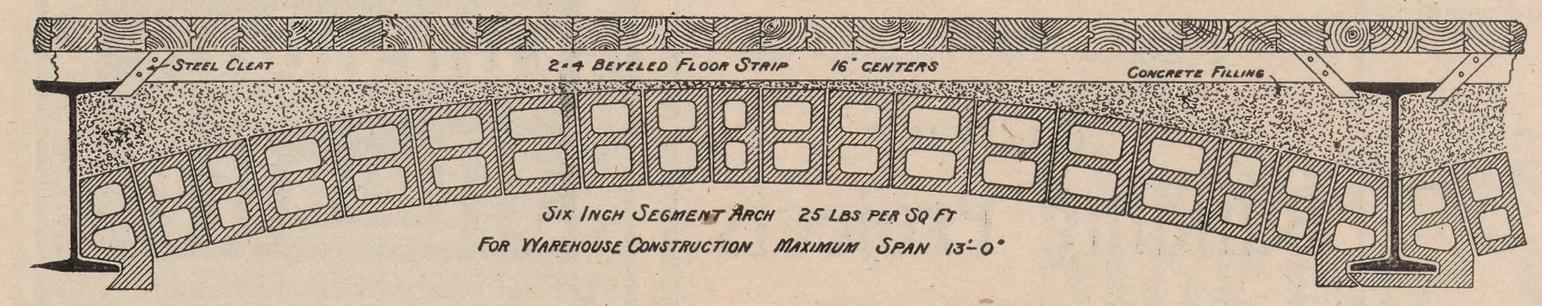
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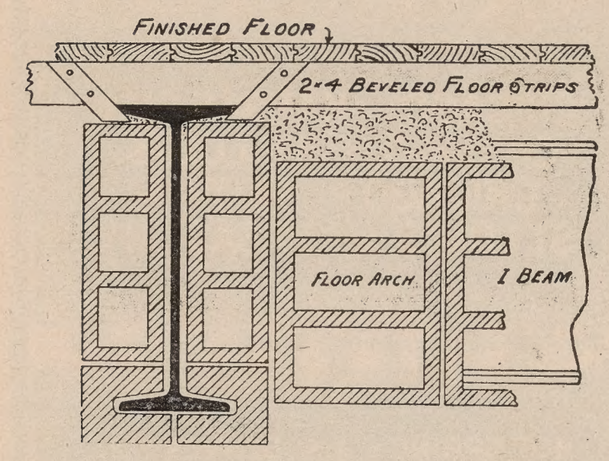

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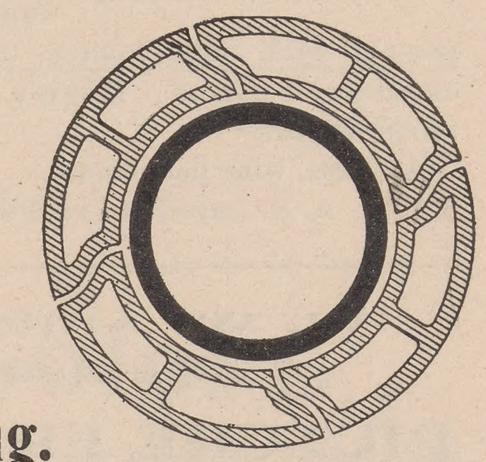

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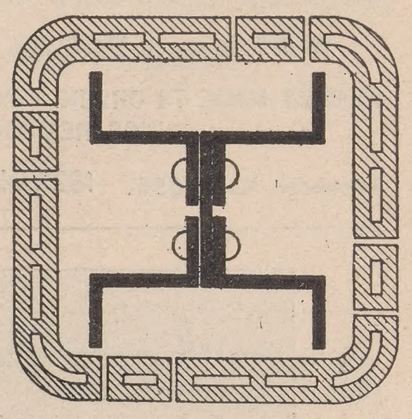

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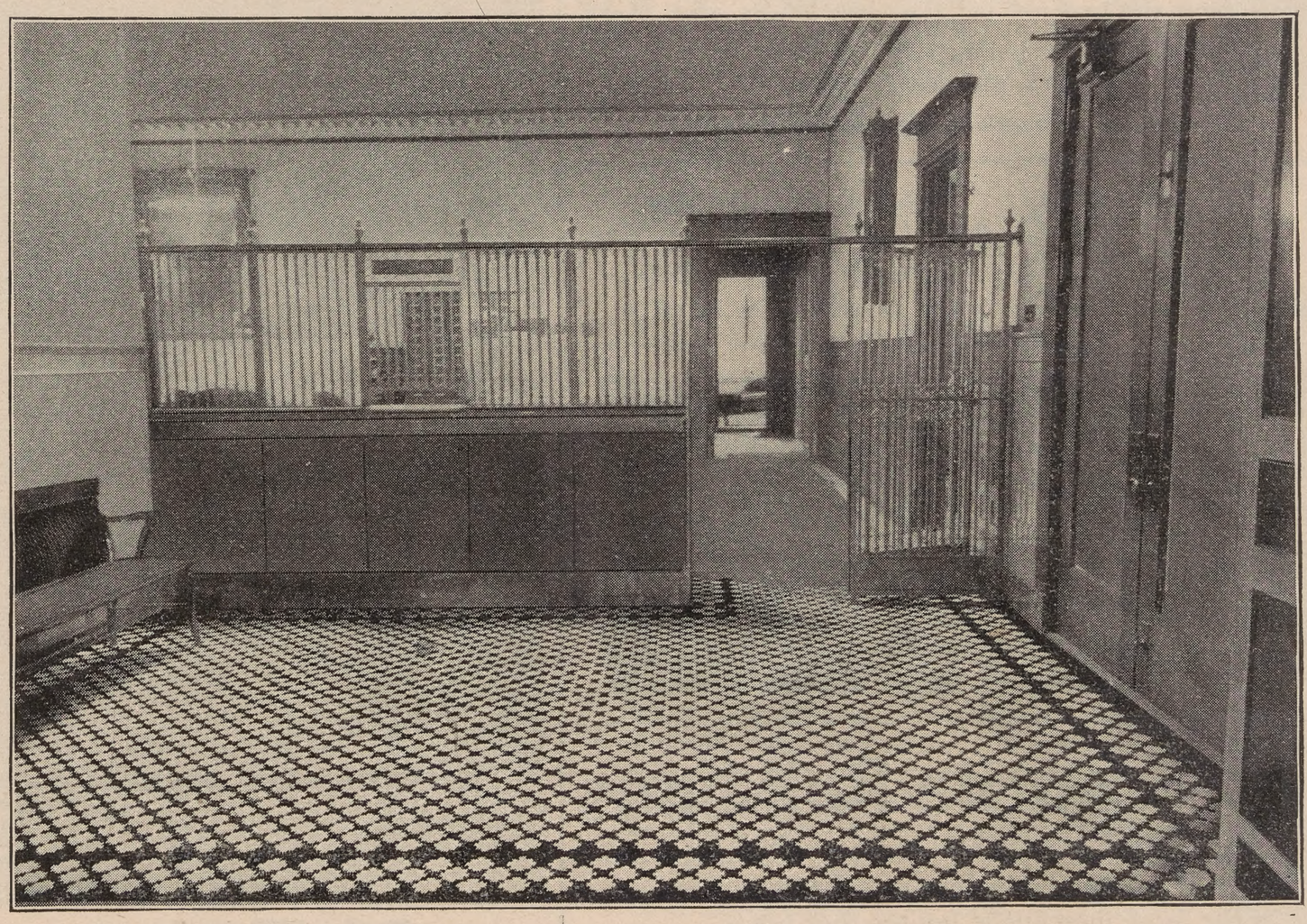

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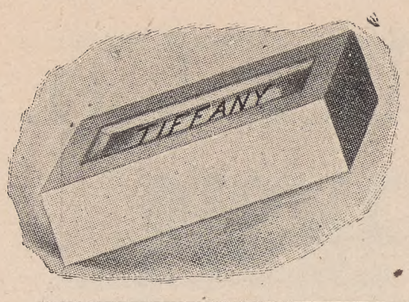

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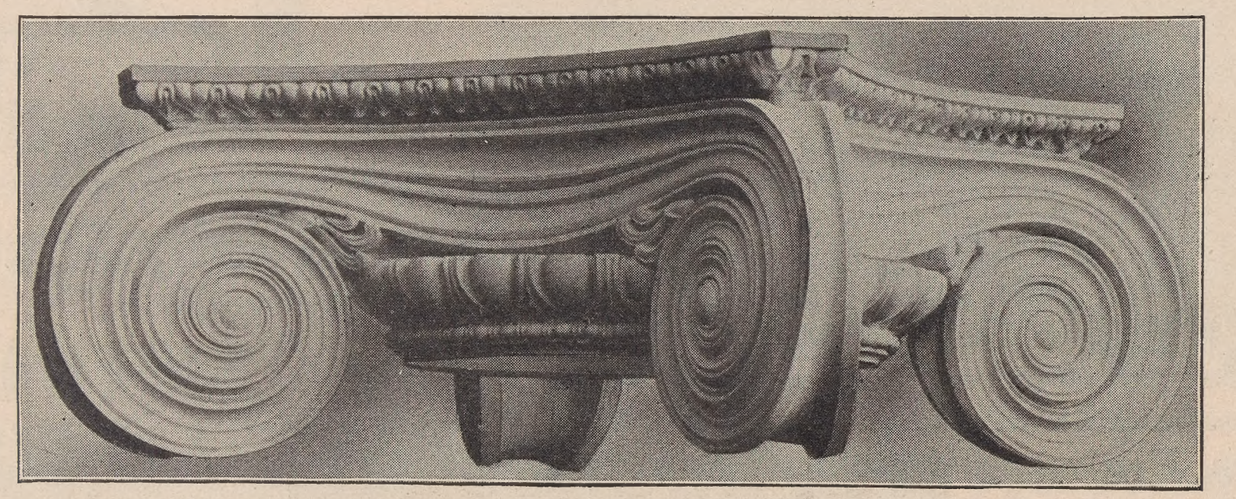

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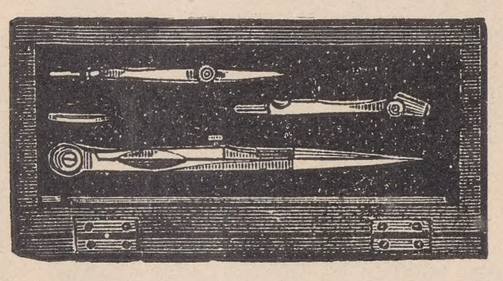

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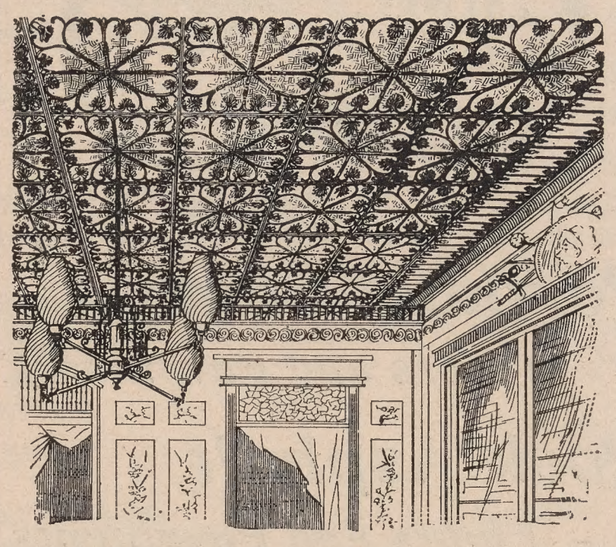

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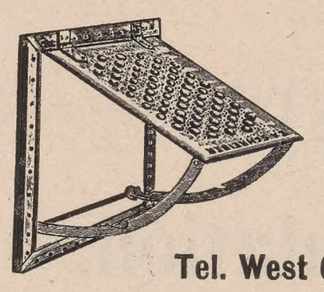

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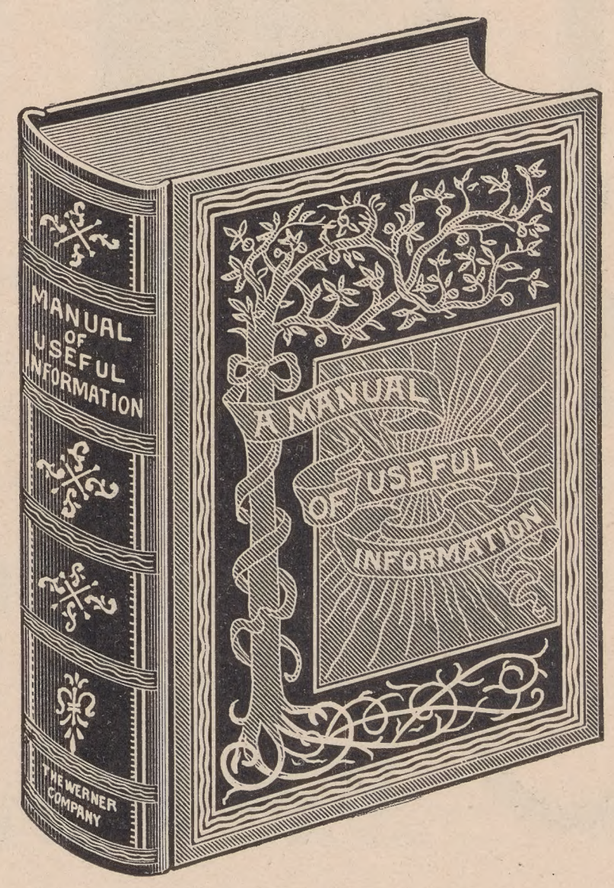

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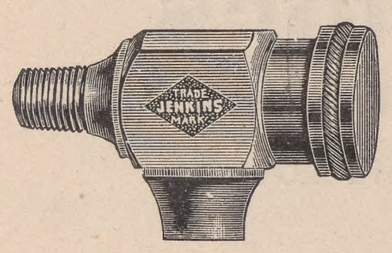

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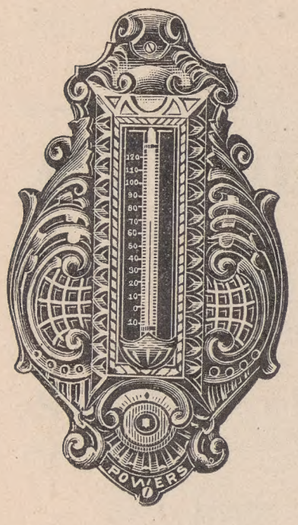

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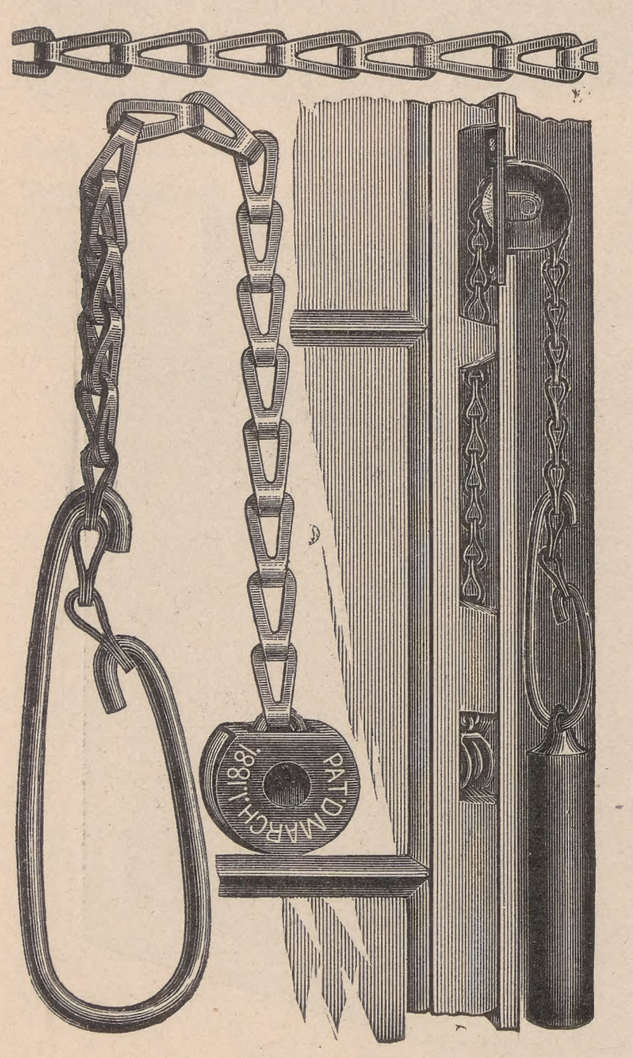

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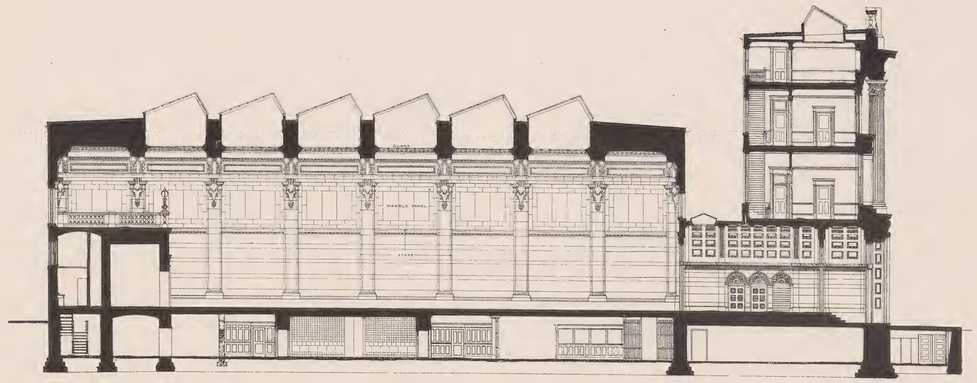

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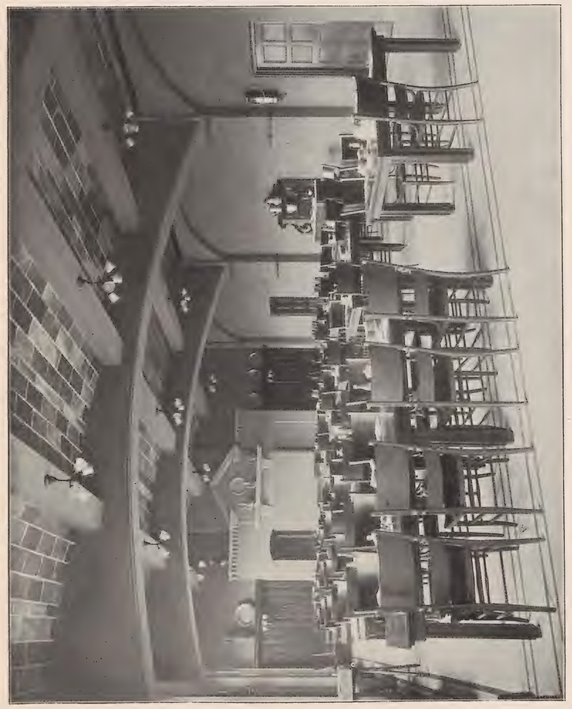

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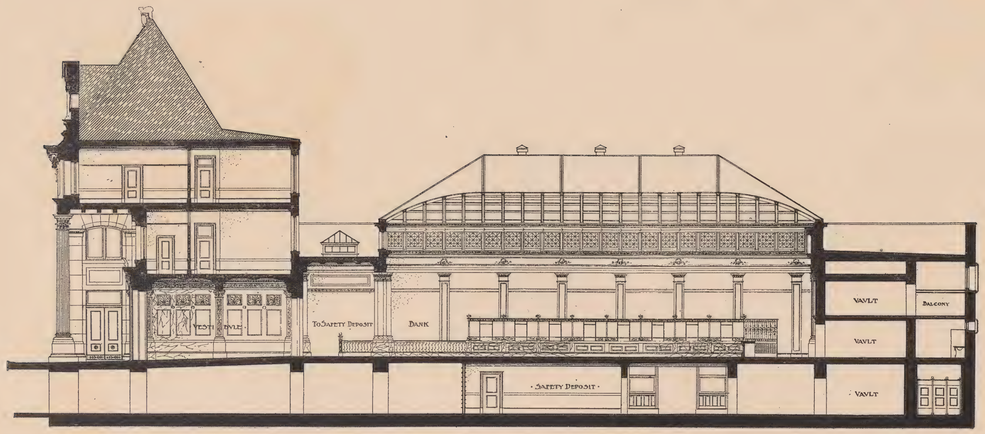

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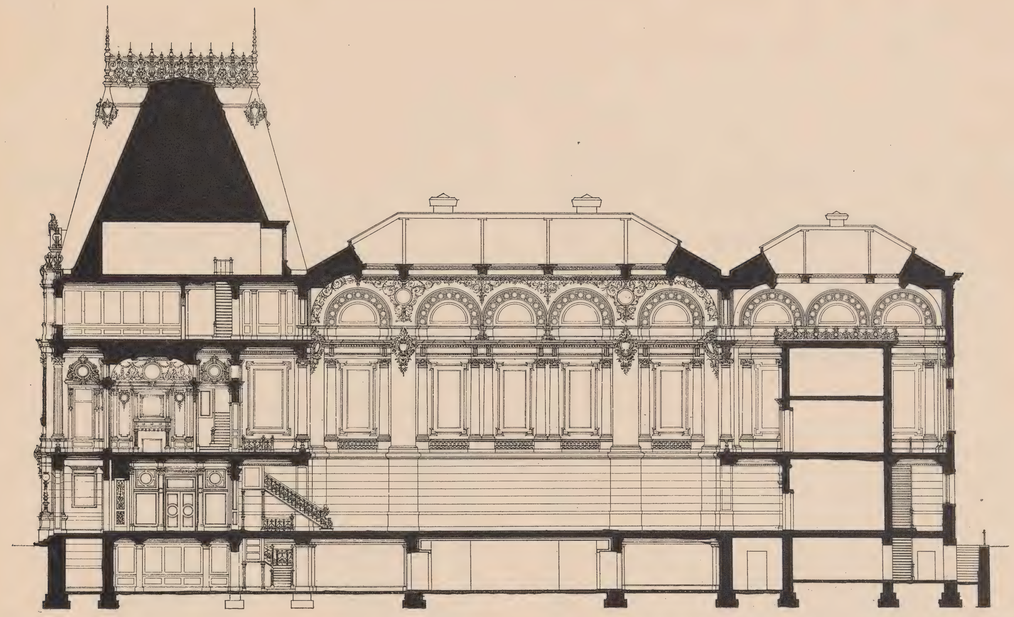

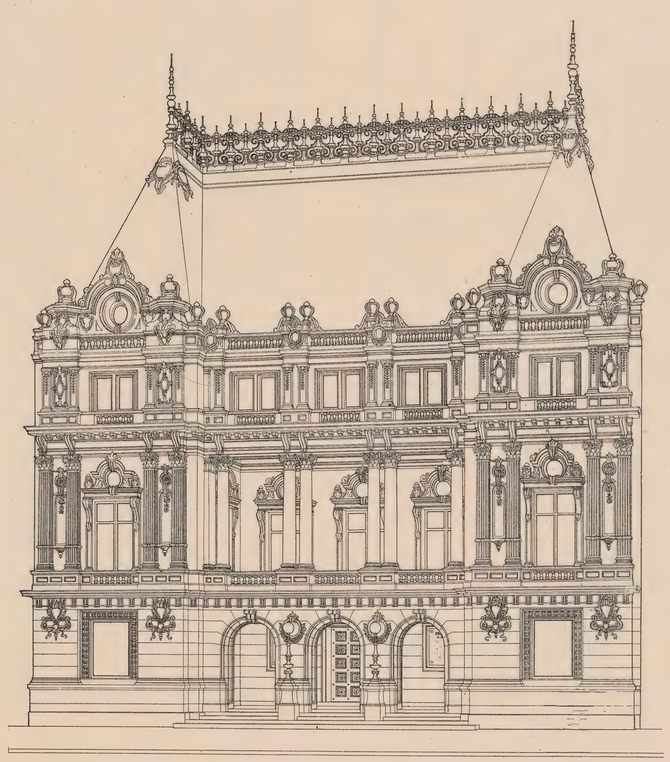

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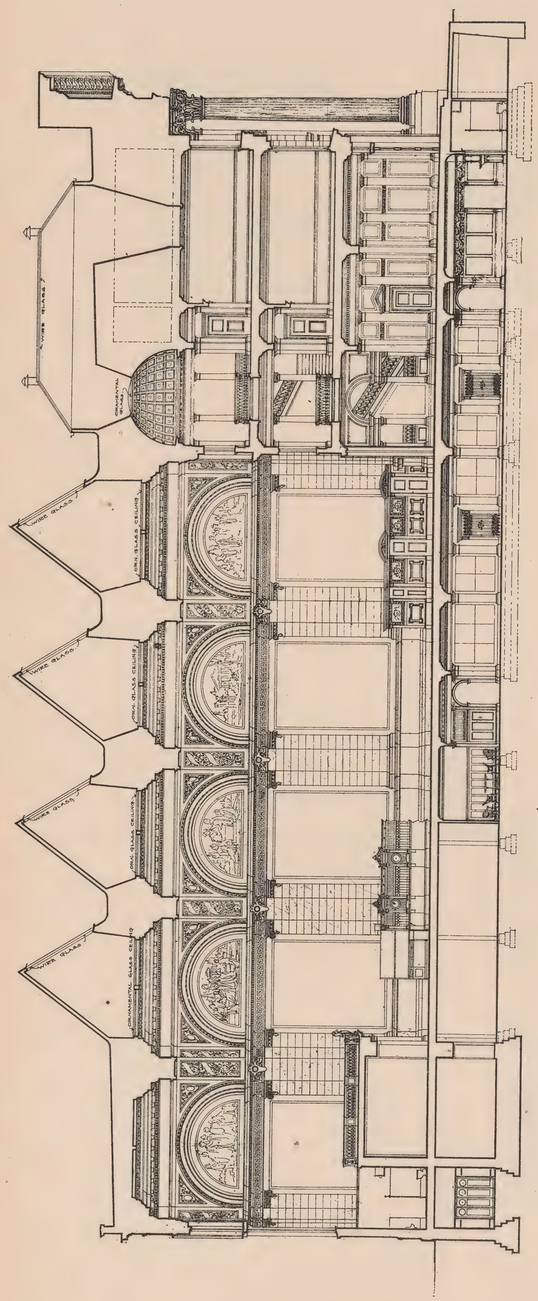

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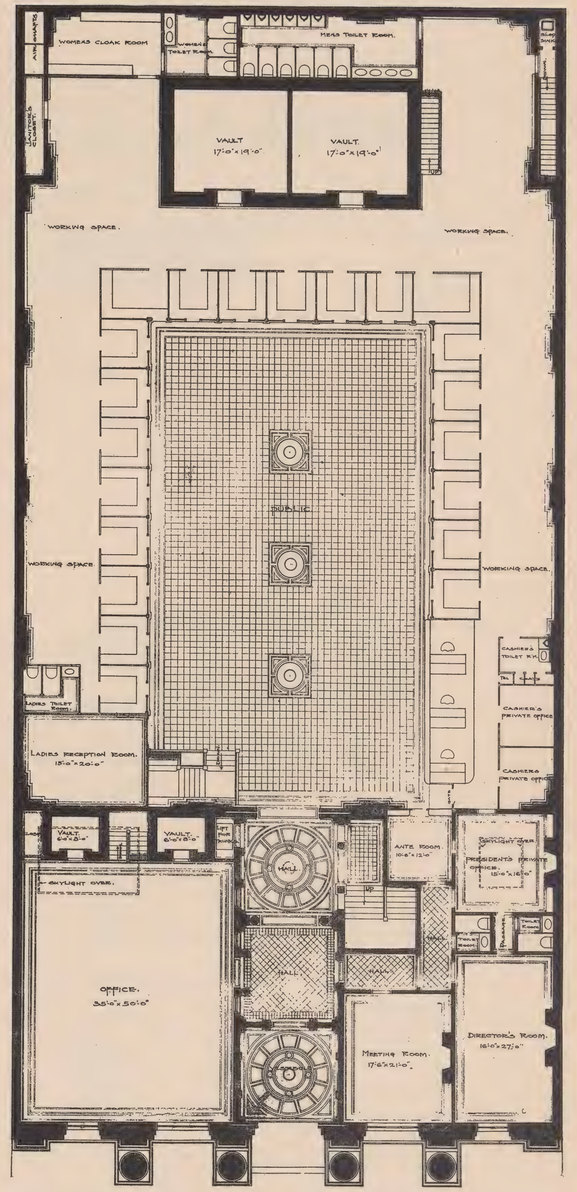

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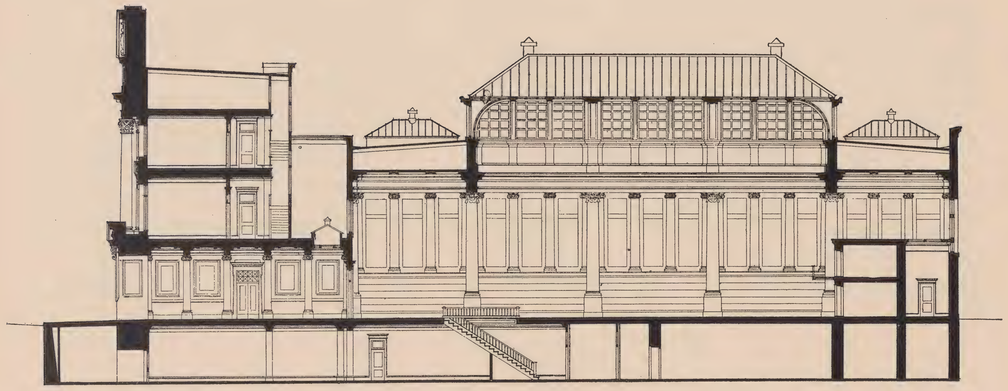

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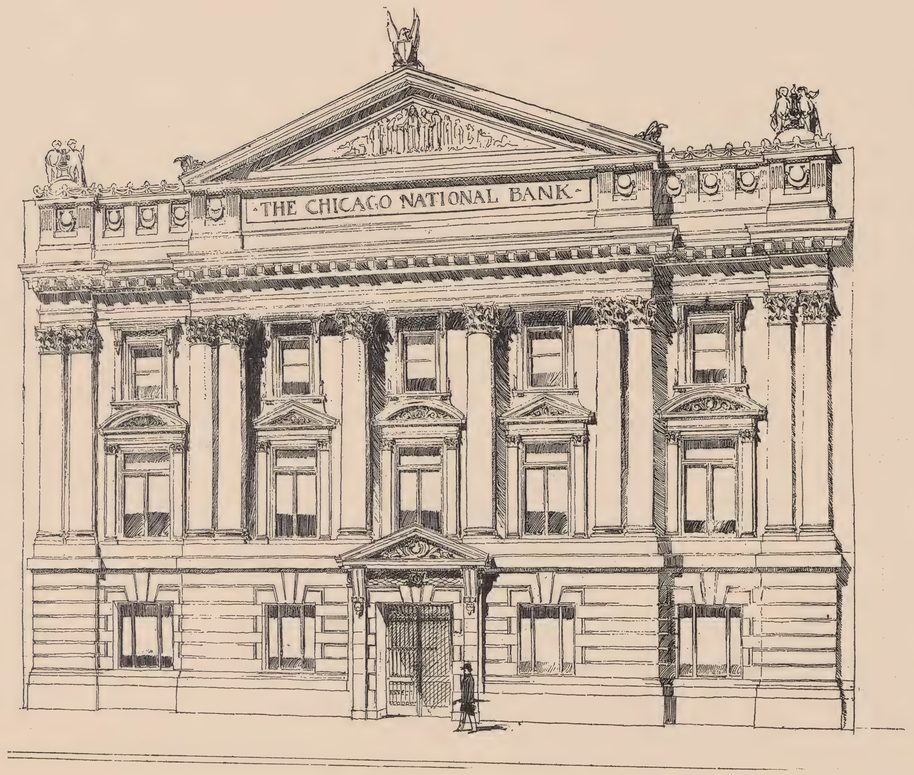

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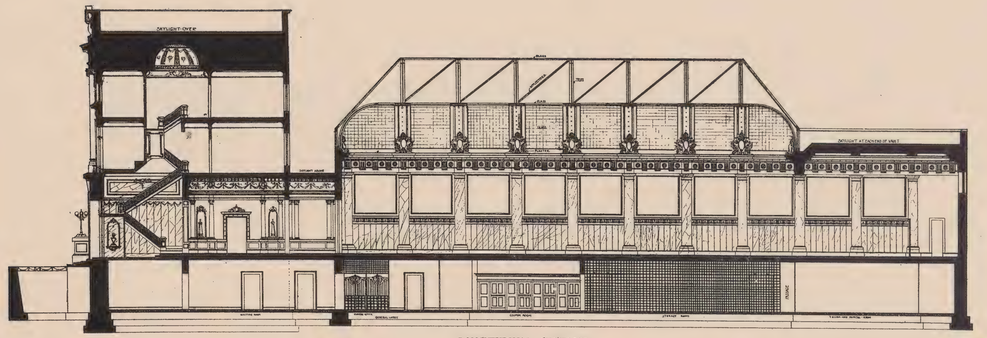

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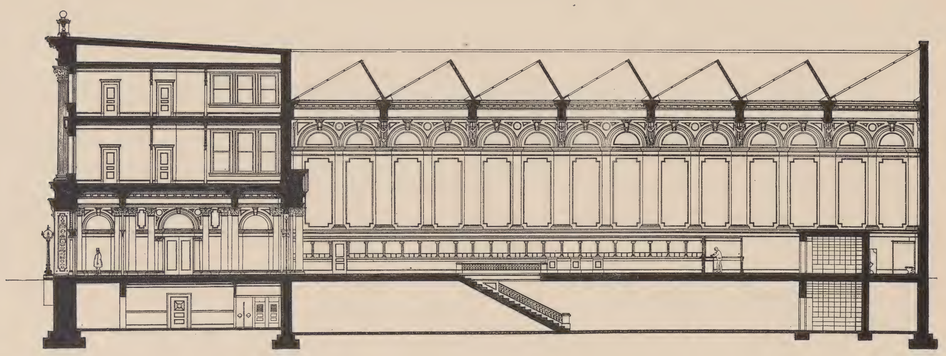

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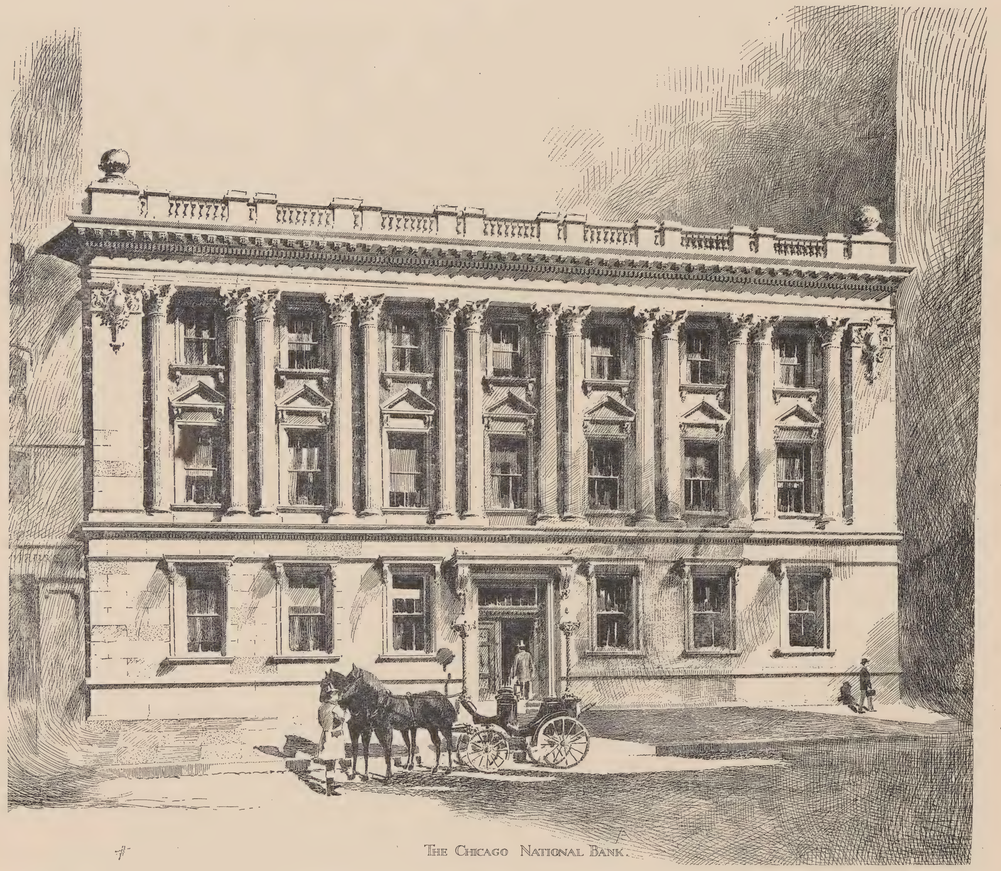

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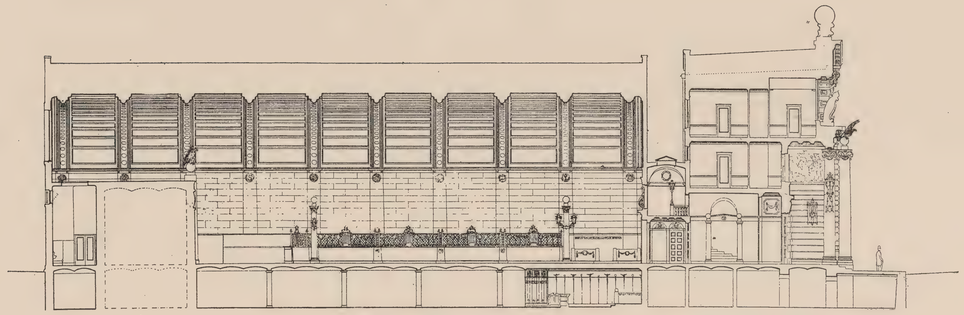

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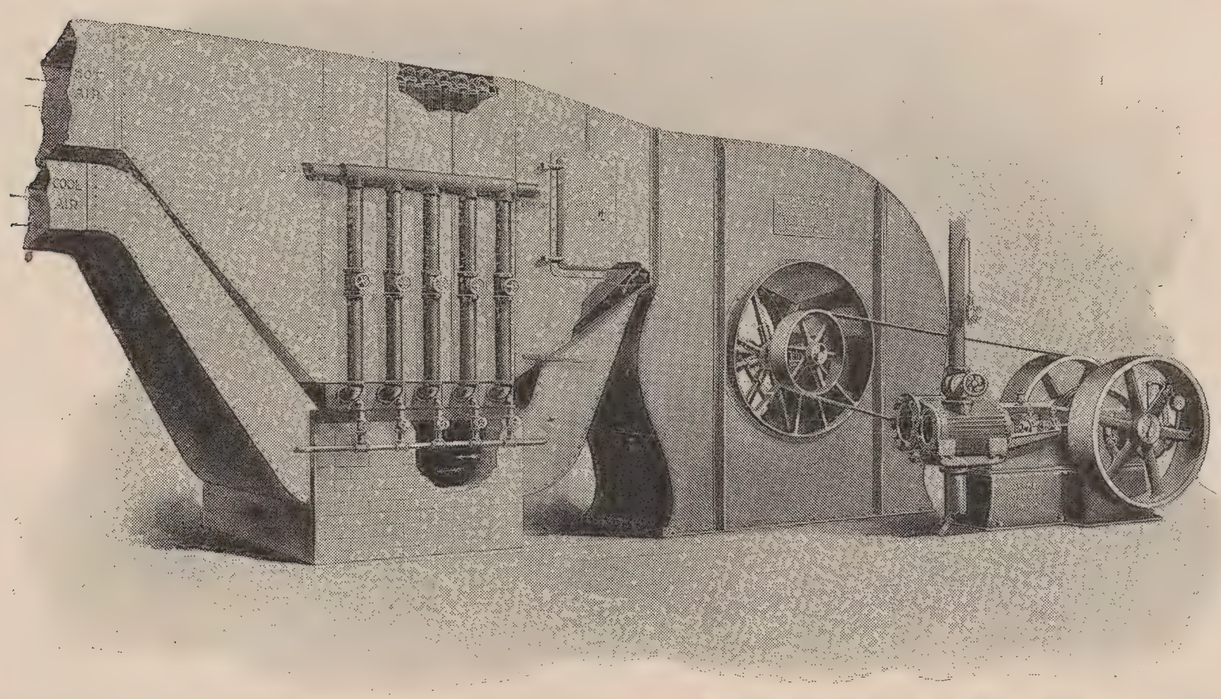

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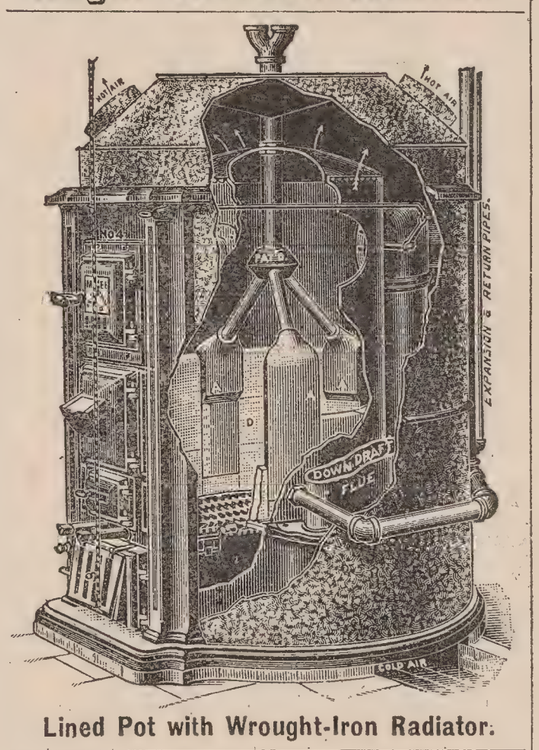

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THE INLAND ARCHITECT AND NEWS RECORD

Vol. XXXIV. ADVERTISERS' TRADE SUPPLEMENT. No. 6

Valuable Publications Free.

Any architect can secure valuable books of reference without cost by sending for the catalogues of materials, etc., noticed from month to month in these columns. Large sums are spent on these catalogues, and they contain much practical information. Many are art productions. They may be obtained free on application to those issuing them. In writing please mention THE INLAND ARCHITECT, and oblige the journal and the dealer.

REQUESTS FOR CATALOGUES AND SAMPLES.

Those wishing catalogues and samples sent them by dealers in general may have their names inserted under this heading free of charge. The only recompense desired is that the dealers who send catalogues to these addresses give THE INLAND ARCHITECT due credit for business benefits that result.

ARTHUR J. WILLIAMS, Architect, Oklahoma City, Oklahoma.

MORRISON H. VAIL, Architect, Unity building, Chicago, has opened a branch office at Dixon, Ill., and desires catalogues and samples.

MR. JOHN STAFFORD WHITE, who has been in charge of the draughting room of the St. Louis office of Messrs. Shepley, Rutan & Coolidge, for the past three years, announces that he has opened an office in the Chemical building for the practice of architecture, the rendering of architectural drawings in water color and pen and ink, and the making of special designs for furniture, gas fixtures, etc. He will be pleased to receive samples, etc., from the trade.

ARCHITECT, Box 307, Vicksburg, Mississippi, will be glad to receive catalogues of all classes of building materials.

The general offices of the J. RIELY GORDON COMPANY, Architects, have been moved from San Antonio, Texas, to their new building, corner Main and Field streets, Dallas, Texas, where they will be pleased to receive catalogues and samples.

A 445,000,000-GALLON RESERVOIR.

One of the largest reservoirs ever constructed is to be built by the Chicago, Burlington & Quincy Railroad for the purpose of supplying its engines and shops with water. It will be located five miles southeast of Galesburg, a division point on the main line, 163 miles from Chicago. The reservoir will be two and a half miles long, 1,500 feet wide, and 20 feet deep, and will have a capacity of 445,000,000 gallons.

CAPITALS.

Capitals, the crowning members of supports, in their various forms have been used since the beginning of the art of building, and as civilization has advanced the art, the ornamental parts of structures have kept pace with the purely mechanical and practical improvements. Thus, we have now beautifully designed, carved and modeled capitals, where once a mere rough block was used for a support finish. Truly, the excellent specimens of capitals executed in marble by the Greeks and Romans in their temples still serve the present generation as models, but where with those ancient races it was the privilege of only a few to possess such fine details on their buildings, those being even mostly confined to public edifices on account of their high cost of production, we now are enabled to all enjoy the beauty of fine capitals on very moderately expensive buildings and houses.

From the bolder designs for exterior uses on façades and porches, executed in cement composition and very durable, to the daintily detailed capitals for interiors in plaster for wall decorations, or in connection with woodwork, in composition carving, the modern capital has taken its place to stay. While beauty and variety of form have increased to a point of rare refined taste in the manufacture of capitals, price has been lessened with the increased demand for them, so that now there is no building complete without some of the fine capitals attached thereto.

The new capital catalogue of the Decorators' Supply Company contains the finest selection of capitals of all different styles and periods, and shows the different applications to which capitals can be put. Any one interested in building should write for this catalogue to the Decorators' Supply Company, 215 South Clinton street, who are the foremost manufacturers of capitals.

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(*With apologies to Rudyard Kipling.*)

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Go, bind those brands to exile,
  That serve dishonor's greed;
To waste, unsold, forgotten,
  Through competition wild—
Your full-fledged imitations,
  With truth irreconciled.

Take up the "Old Style's" burden—
  In patience to abide,
To shield the trade from error
  And thrust deceit aside;
By honest ways and open,
  To expose the brands, that fain
Would seek another's profit
  And steal another's gain.

Take up the "Old Style's" burden—
  Each claimant's fresh caprice—
Bewilders buyer—architect—
  And bids the contest cease;
For when your sale is nearest
  (The end by others sought)
"The Equals!"—worse than folly—
  Bring all your hope to naught.

Take up the "Old Style's" burden—
  With all the cares it brings;
With rack of brain and trouble—
  The fate of worthy things.
The cost ye shall not enter,
  The roofs ye shall not tread,
Go, tin them for your living,
  To last when you are dead.

Take up the "Old Style's" burden
  And reap its just reward—
The thanks of those ye better,
  The hate of sham and fraud—
The cry of those converted
  (Ah, slowly!) toward the light;
Who know the Taylor's trade-mark—
  Its guarantee of right.

Take up the "Old Style's" burden—
  Ye dare not use a less—
Nor call too loud on others
  To cloak your thoughtlessness.
By all ye wish or covet,
  By all ye say or do,
The silent sullen weather
  Shall judge your roof and you.

Take up the "Old Style's" burden!
  Have done with childish ways—
The long-neglected laurel,
  The deep-begrudged praise—
Comes now to greet your efforts,
  Through all the thankless years,
And crowns with dear-bought wisdom
  The judgment of your peers.

TRADE NOTES.

THE Powers Regulator Company will install their system of heat regulation in the new High School building at Joliet, Illinois. The company is making an application of their apparatus to the control of temperature in railway cars, and report very successful work in that line. They will be glad to send a catalogue to parties interested.

THE new Empire building, Pittsburg, Pennsylvania, will contain two Scaife water filters having a combined capacity of 3,500 gallons per hour. The arrangement contains a unique feature, being designed so that either filter can be shut off from the main supply pipe while being cleansed, the other filter meanwhile furnishing the filtered water for the entire building. William B. Scaife & Sons, of the same city, are the manufacturers of these filters, which contain no chemicals or coagulants of any description.

C. A. PAQUETTE, Engineer Maintenance of Way of the Peoria & Eastern Illinois Railway Company, writes the Buffalo Forge Company as follows:

Your letter of the 10th inst. in reference to our heating plant at Urbana, Illinois. It affords me pleasure to say that the heating plant which you put in at that point is most satisfactory. In the latter part of February we had three days in which the thermometer registered 26 and 27 degrees below zero, and the shop buildings were all very comfortable during that period; this, too, with the shop buildings in a very exposed place. On the warm days this summer we have used the plant for cooling purposes and the result was highly satisfactory. I am very pleased with the way it has worked.

THE Jenkins Brothers, in their 1899 catalogue, present the merits of their wares in a convincing and attractive form. They make a specialty of valves, disks and packing, and show their patterns, sizes and prices in a tabulated form easily referred to and certain to be appreciated by those interested. They make a strong claim in the following terms: "If you will put a Jenkins Brothers valve on the worst place you can find, where you can not keep other valves tight, and if it is not perfectly tight, or does not hold steam, oils, acids, water or other fluids longer than any other valve, you may return it and your money will be refunded." Chicago office, 31–33 North Canal street. Offices also in New York, Boston and Philadelphia.

ATTENTION is called to a new departure of importance to readers and advertising patrons. It is an automatic library and parcel service, patented November 7, 1899, and as noticed in the *Scientific American* of November 25, 1899, requires no remodeling of buildings, yet offers suggestions to architects. It adapts itself to old-time structures, but differs from the basket-carrying devices at present in use in the most up-to-date libraries which are planned in deference to these primitive and expensive aids. The newer idea meets the demands of modern concentrating colossal library collections, and facilitates the rapid and economical handling of books in a manner hitherto thought impossible. It favors or prefers a high central hall or tower connecting with the different rooms or departments, either on one or several floors, as against the opinion of experts, who, of course, reckoned without this mechanism as a known factor in an ideal library plant. The mission of the Library and Parcel Servitor is automatically to convey books back and forth between their shelves and a central "desk," either upon the same floor or other floors, and simultaneously to register the taking out and return of every book. All this work is performed within a minute by means of conveyors and electrical circuits connected with a central switchboard. The invention is also adapted for use in insurance and railroad offices, music-publishing houses and department stores, where file-boxes or similar parcels are handled. The system dispenses with stepladders and superfluous help connected therewith. The shelves and desks can be compactly arranged so as to save space and reduce expenses. Full particulars may be had of J. Colditz, 78 William street, New York.

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C. H. Walker's European Municipal Investigations.

Probably the most important ethical subject before the American people today is that which has been broadly called "municipal improvement," but which means the intelligent control of all structural or ornamental building in cities. This has long been urged by architects and artists, but until recently has received little or no attention from the public at large. To arrive at a better understanding of the many ways in which the harmony of street fronts and vistas may be preserved, as well as to demonstrate the course older countries have pursued, some of them for generations, Mr. C. Howard Walker is making a tour of Europe and studying the problem in all its various forms, in order that he may, on his return, intelligently and authoritatively discuss and urge upon the cities in the United States the importance and benefit of similar laws. In this second of the series of papers which we are publishing on the subject, Mr. Walker has outlined the conditions and regulations existing in European cities, and his investigations can not but excite thought in this direction in a country like ours, where the opportunities are so great and the results so certain. It seems almost an evidence of barbarism that where so much wealth is distributed in building throughout our great cities that so little regard is given to the ensemble and the utter disregard for everything that gives symmetry as a whole. It is true that the public has become fairly well educated in the direction of "good architecture," but incongruous surroundings have destroyed much that the individual structure would otherwise have enhanced. Mr. Walker's mission is therefore one of national interest and purport, and his high standing as an architect and writer should give to his investigations and deductions definite results in the line of laws governing municipal buildings and their enforcement. The general government should also go a step farther in the direction of reform so auspiciously inaugurated by Secretary Gage in the establishment of the Tarsney law, and, in the selection of sites, study their relationship to surroundings and use its influence with the State and municipal authorities.

A Supreme Court Sustains High Building Law.

The Supreme Court of Massachusetts in a decision lately rendered has sustained the constitutionality of an act limiting the height of buildings in a part of the city of Boston. The position taken by the court is that "It is purpresture, which, while not in a strict and narrow sense a public nuisance, is in the nature of a public nuisance, is sometimes called a public nuisance, and in equity is to be dealt with as a public nuisance." This is better than trying to prove that high buildings are unsightly or unsanitary or an infringement upon the rights of adjoining property owners. It means all these and establishes a precedent. If the "improvement" of parks and the erection of unsightly monuments can be regulated and restrained, or on the contrary where the selfish objection of an adjoining property owner to an evident improvement can be overruled, it will remove one of the principal drawbacks to national advancement on artistic and economic lines.

MUNICIPAL LAWS IN RELATION TO ARCHITECTURE.

BY C. HOWARD WALKER.

THE question of municipal or governmental interference or control in matters of art and architecture is receiving serious consideration upon all sides — not only because of esthetic desires, but because it has become fairly apparent that there is a closer connection between the attractiveness of a city and its prosperity than has been previously acknowledged. The conditions seem to be coincident or at least supplementary to each other. Material prosperity is accompanied by civic pride, and the resultant embellishment of the city attracts in its turn and produces still greater prosperity. Under the conditions of the past, growth was gradual and changes intermittent, the fine arts developed progressively step by step, and while periods of apogee existed, both the rise and fall of each style or of each school was regular, consistent and localized. Limitations of space, of lack of intercourse and of transportation and consequent concentration of energy tended to individualize the art of each city, and to make it little subject to fickle variations — and each phase of art developed its own laws, which were the outgrowth of the local conditions, and which were either inapplicable or unsatisfactory elsewhere.

All this has been entirely changed, and modern conditions, under which art can develop, are so absolutely free and unfettered that there seems to be but little structure upon which an art can be raised. Let us compare, for instance, the achievement of any of the periods of great architecture up to the beginning of the present half century with the possibilities of the architecture of today. In most cases, religious observances, which were dogmatic in their requirements, set a style and method of construction from which a style formed. This in its turn was refined by successive generations and took on such marked characteristics that any attempt at radical change was evidently no improvement, and variations caused by new requirements were so manifestly related to the parent style that any restraint excepting that of good taste seemed unnecessary.

The height of buildings was determined by the limit of man's desire to climb, the quality of design by the gradual inheritance of good taste born of constant association with true construction, simple forms and refined expression. No restraint was put upon architectural expression, because it made a law unto itself, based upon direct traditionary descent of the arts. Today all restraint is removed, traditions are unrespected and unconceived, construction is filled with new and experimental elements, and there is absolutely no limit to the possibilities of architectural development in every direction. The first impulse is to assume that such conditions are the most advantageous possible, that they are stimulating, novel and encouraging, and that the architecture of the future, the ideal, the masterful achievement will be produced by this liberty of action and abundance of material. But the fact remains that boundless horizons belittle whatever they surround, that unlimited possibilities paralyze action, and that the concentration of thought and effort of the past becomes a thin mist of diffused experiments when left to confront the possibilities of the present.

If, therefore, the very lack of restaint of today is a positive disadvantage in the development of good architecture in our cities, is it not a rational consequence that we should apply certain laws which would minimize eccentricity, and as far as possible prevent incongruity in our city architecture? And if so, what shall be the character of such laws and upon what shall they be based? Any coercion in the matter of styles or character of building is manifestly unjustifiable and of no value. Any and all styles of architecture can be made harmonious. Any regulation of methods of construction other than that they shall be secure is equally unjust. All limitations as to kind of material would be merely autocratic and unreasonable. There remain, then, two factors in architecture or in building, upon one or both of which these controlling laws should be built — first, possible injury to neighboring estates; second, injury to general or public welfare. As to an appeal to public taste, it is of little value, as has been abundantly proved when such taste has been uninfluenced by the environment of works of art by great masters. All education must begin with the few and be taken up by the many.

In all matters of material welfare, the material relations of neighbors is carefully considered and each is protected — encroachment or injury of any kind being rigorously punished — but it is acknowledgedly difficult to always define where material conditions cease. Is disproportion and incongruity of design no material injury? and, even more, is excessive height and consequent shade no material injury? In the latter case, such statistics as exist proclaim actual though indefinite injury, while in the former it is none the less actual but incapable of proof. As to the matter of still greater importance — the general welfare of a city — it is apparent that the beauty of a city is a marked pecuniary asset. One has only to realize the vast amounts of money spent by the traveling public to appreciate the fact that the public goes where it will find the fine arts at their best.

Consideration of controlling laws in the matter of architecture is therefore of selfish expediency, if all nobler arguments fail — both to the individual and to the public at large. In order to determine the exact character of such laws, we must first establish the injuries which occur from their lack, and compare various local conditions for suggestions as to methods of procedure in each case.

Laws governing the erection of buildings in relation to their architectural effect are existent and recognized in European cities, and have been in force in France for over one hundred years. In each case, new laws have been enacted at the time of a marked change in the government, thus indicating a general interest in such matters and a desire on the part of each new power to improve upon the acts of its predecessors. These laws are mainly of two kinds: First, those relating to the height of buildings; second, those relating to the size of interior courts. Both are primarily laws compelling sufficient light and air, and enacted ostensibly, and possibly actually, for sanitary reasons, and forced upon European cities by repeated difficulties in stamping out disease and in keeping streets dry and clean. But — and this is of interest — both sets of laws have immediately tended to beautify the cities, the first by preventing great incongruities of skylines, the second by compelling broad façades. This latter requires a little explanation. In European cities — Paris, for instance — the height of walls is proportional up to a certain point (say, twenty meters) to the width of the street or court upon which they occur; an interior wall, therefore, to be of any considerable height, must be upon a good-sized court, which, in its turn, requires a building of ample width and therefore of broad façade. These laws in regard to courts are in force in Berlin, Dresden, Vienna, Buda Pesth, Paris and elsewhere.

In London, however, the laws are somewhat different. There, as in American cities, there are streets of small individual holdings, and there is much less living in apartments than upon the continent. Such streets are necessarily a succession of narrow fronts, each of which the occupant desires to make as individual as possible. The effect is necessarily of a harlequin order of architecture. The same difficulty is to be found in each of our American cities. In London, at the time of Nash, there was an attempt made to unite these various fronts into one long façade, but the persistent individuality appeared in variously colored doors and shutters and different shades of paint.

The apartment house, on the other hand, while distinctly more effective than the united house fronts, has many practical disadvantages. The very gregariousness of the occupants of apartment houses leads to dangers from diseases, etc., from which the small house occupant is free. And it is doubtful if the English-speaking peoples will ever abandon their own small castles. Still, the value of land in the centers of large cities tends to the amalgamation of small holdings and the erection of large buildings, and, therefore, the European laws, both in regard to height of buildings and to courts, are applicable to the centers of all large American cities.

There is a minor set of laws, which, while seemingly slight, have done much to enhance the beauty of Paris, and each of these has as its motive a desire for improvement in appearance. First, no signs are allowed excepting of gold skeleton letters above the ground floor, and, therefore, all architectural lines are undisturbed. Second, no chimneys shall set on front wall, nor on party or side walls within a given number of feet of front wall; this insures integrity of skyline of cornice. Third, cornice and belt lines in same block shall be made to harmonize; this produces a larger effect of mass and scale than would occur with adjacent unrelated façades, however long.

It will be noticed that these laws are either caused by sanitary requirements, in which case it would be suicidal to oppose them,

or they are of so apparently slight a nature that it does not seem worth while to make objections to them, yet their effect has been very remarkable upon the architecture of European cities.

As to specific laws in regard to the height of buildings, they must necessarily be influenced by local conditions. For instance, in a city restricted from expansion in all directions but one, as in New York, high buildings are more justifiable than elsewhere — but there is a reasonable limit which is finally determined by circumstances, even in such a case. In most instances, however, the experience of the older and more conservative cities of the world is suggestive. A height of sixty or seventy feet of wall has been found to be equitable and lucrative in return; more than this immediately creates conditions which are either inimical to the property itself or to that adjacent. Therefore some such limit would seem advisable.

The existence of small holdings is constantly an obstacle to the proper and economical development of properties, and it has repeatedly been shown that better planning, and consequently better and more economical buildings in every respect can be applied to large lots than to a number of small lots, the aggregate of which would be one large lot. Especially is this true for business buildings and for apartments. For all public buildings it is an absolute necessity. Therefore any law which will encourage large instead of small façades is a positive advantage.

This brings up the point of foresight in the planning of new portions of cities, in the laying out of new streets, the sequestration of property for public purposes, etc., all of which have been notably neglected in American cities. Abroad there is in each city a set of officials whose duty it is to see that public buildings shall be adequate both in efficiency and design; that they shall be well placed, well surrounded and well maintained. It seems absurd to be obliged to advocate the establishment of boards or commissions of such officials in American cities, but they are sadly needed. With the exception of isolated and infrequent art commissions and village improvement societies, no such departments for the care of city development exist. Buildings are placed in expedient — not in selected — positions, and are in most cases meanly surrounded and with inadequate approaches. City halls, public libraries, schoolhouses, etc., merely occur, certainly in but few cases are carefully considered as to site. No provision is made for the effective grouping of important buildings; each is isolated and unrelated to anything about it, and this negligence is the more inexcusable as there is the example of the cities of every other country excepting the United States constantly manifest — new cities as well as old — for nowhere has more care been taken in placing public buildings than in Vienna and in Buda-Pesth. In the former advantage was taken of the space occupied by the old city walls to lay out the magnificent Ring Strasse, upon which every vista has its axial monument or building; and in the latter the banks of the Danube have been nobly treated, and the great boulevards, such as the Andrassy Uitcza, are a long vista of fine façades, each of 150 or 200 feet frontage. No high buildings have been permitted in these cities; no bare party walls without a window and of different material from the façades are to be seen; little, if any, incongruous masses of building are to be found. Everything is well considered, carefully proposed and adequately carried out, and the result is that after a sojourn in cities of this character the crudeness and vulgarity of the average American city is intolerable. Yet there are individual buildings in America of great merit, and they are not few in number, but they are lost in the general heterogeneous collection of experiments. With us it is not liberty of action, but the license of ignorance and thoughtlessness, and can only be corrected and overcome by the intelligent control of laws similar to those cities.

In relation to specific laws for municipal improvements — those of Paris are perhaps the most suggestive — and have been already mentioned. The following foreign cities have definite laws:

London.— The laws are very voluminous and in many cases contradictory, and are severely criticised by architects for that reason. No high buildings are allowed, however. The general tendency of the architecture in the more dense portions of London is toward constantly increasing size of ground plan. There is a city council which controls all prospective and actual laying out of streets, creation of monuments, etc., and which has upon it men of ability and distinction.

Berlin.— Municipal improvements are largely influenced by the Imperial Government's desires. There is a board of control which has experts upon it appointed for their knowledge and merit.

Vienna.— Similar to Berlin.

Buda-Pesth.— Similar to Berlin.

Munich and Dresden.— Each under governmental control, with commissions appointed from eminent men.

Italian cities each have their Societa of Arts, which strongly influence the character of the work in each city, and all of which are under government supervision.

French cities frame their art departments upon that of Paris, where all important buildings and monuments must receive the approval of a special department with an accomplished architect as its chief factor.

In all cases it has been long recognized that it is most unwise to allow cities to grow at the mere caprice of private individuals without a consulting and advisory intelligent factor at hand. In mediæval times such a factor was supplied by the patrons of the arts who were the best educated men of their time, or by the chiefs of the monastic orders, who were also men of cultivation. In modern times these elements have been replaced by commissions of authority, composed of artists, architects and men of culture, in whose hands the welfare of the public could be placed. In but few cases has this confidence been abused — and certainly no more reasonable method could be desired for obtaining the best results and for checking sporadic cases of eccentricity.

CHICAGO NATIONAL BANK BUILDING COMPETITION.

THIS competition, by invitation, was open to a number of Chicago architects. The following submitted designs: S. S. Beman, Jenney & Mundie, Frost & Granger, John McMichael, Howard V. D. Shaw, Theodore Wells Pietsch, R. Bruce Watson, Wilson & Marshall, and Henry Ives Cobb. The date of delivery of all drawings at the bank was Friday, December 15, and the result was made known Tuesday, December 26. The prize, meaning the erection and supervision of the building, was awarded Architects Jenney & Mundie.

It was the privilege of the competitors to visit the exposition of the designs, and an invitation was extended to friends and others interested. It is hoped that all concerned will find in the following lines an impartial, if not entirely accurate, criticism and résumé of the exhibit.

The program sent to each architect invited reads, in brief, as follows: That the directors of the bank will form a committee to pass on all drawings, and the author of the plan approved by this committee will be appointed the architect, to complete the plans, specifications and detail drawings, for which he will receive compensation at the rate of three and one-half per cent upon the total cost of the building. The other architects will each receive the sum of $300 for their plans. The site of the building is a lot 90 by 188 feet to an alley, located on the south side of Monroe street, 50 feet east of La Salle. The building will cover the entire lot and will be fireproof throughout. The front will be three stories high and will be built of Bedford stone.

Basement will contain storage rooms, trunk rooms, safety deposit vault, etc.

First Floor.— Main entrance to building will be on Monroe street in center of lot. The space on the east side of this entrance (about fifty feet in depth) will be one office, to be entered from the main entrance, and will be provided with two brick vaults 6 by 8 feet. The space in the basement under this office is to be used in connection with it.

The space on the west side of the main entrance (about fifty feet in depth) will contain a meeting room, a directors' room, president's room and stairs to second story. These rooms are to be connected with main entrance by a private hall. The president's room will have an entrance to the banking room, which will be in the rear and will be 140 feet deep and one story high. It will be lighted from a skylight, and will have a roof that will require no supporting columns. All the electric lights in this room will be in the ceiling, as it is not desired to locate any of them at or near the desks; all windows in the rear will be not less than fifteen feet above first floor. It is estimated that at least one hundred clerks will be employed in this room.

Second and Third Floors.— These floors in front, and about thirty feet in depth, will be renting space.

General.— There will be no elevators in the building; steam heat and electric light will come from outside.

Provide toilet-rooms everywhere. The toilet-rooms for the banking-room will be back of the vaults, which will be located ten feet from the rear wall and twenty-two feet from each of the side walls.

Drawings.— The following drawings are required, and these only will be received: Plans of all stories; elevation of front; longitudinal section; perspective of front. The plans, elevations and sections are to be drawn to a uniform scale of eight feet to the inch. The elevation and section are to be drawn in line only. The perspective to be rendered in ink and the plans in black-and-white and mounted on cardboard. A detailed estimate of the cost of the building is to accompany the drawings. No plans or papers submitted are to have upon them any mark by which they can be known, but there shall be sent with them a sealed letter addressed in typewriting, to the president of the bank, giving the author's name and address. This letter will not be opened until the awards have been made. The drawings will be known by numbers corresponding with numbers given to the letters, and are to be delivered at the bank not later than December 15, 1899.

Such is the program, and although at first glance little latitude seems to have been left the architect, still the lines drawn define only the general disposition of the plan, allowing all freedom as to arrangement and details — a discussion of the fronts alone will be attempted, no other drawings being shown at the exhibit, and it seems the great stress of appreciation was fixed to the fronts.

To begin with, the prize drawing won almost unexceptional praise. Much admiration was expressed for the unique and very original treatment of four massive columns supporting an entablature and pediment, back of which is an attic motive, with angles flanked by griffins. The main entrance is cleverly treated. An arch-opening is carried through the first two stories, of strong monumental effect, and these arches are admirably in keeping with the square windows on either side of the central feature. The spaces between the columns on both sides of the doorway are partially filled by pedestals supporting bronze lions six feet in height, and these, it is said, will produce a very impressive effect. The whole mass is well composed and extremely original in conception. Unfortunately, however, the projection of the central feature necessitates setting the building back between the party walls, and about the bases of the columns it will be difficult to prevent an accumulation of débris. Still, the many other qualities outweighed these considerations and we are glad to say that the judges were willing to make some sacrifice and adopt a design which, though less economic than others, as it requires the loss of quite a number of square feet and sacrifices some light in the third story, yet will have such an architectural and monumental appearance, both in the simplicity, elegance and grace of its lines and the happy contrast of wall-space and opening, that there is every compensation, and the city may boast another unique building and architecture a landmark. We have only one other suggestion to offer, that perhaps the columns, instead of receiving an isolated base, might have rested on a common platform, as is the case with the Greek temple, but then there are a number of exceptions to this rule, among which are the city and county buildings.

The eight other drawings presented are generally handled in a masterly way. One shows a rich portico of columns doubled, with seven openings recalling the Perrault façade of the Louvre. The base is treated with elegance and dignity, and the author deserves much credit for the ingenious solution of the main entrance; for, finding the intercolumniation too narrow for the doorway, he has not hesitated to bring the central columns down upon a void, yet ably obviated this criticism with a strong white band running across the entire façade beneath the bases of the columns. The main entrance with the two flanking windows in no way seems crowded. The grouping, on the contrary, is very pleasing, and the triangular pediments over the windows in the second story give animation and play to the horizontal lines and accent the amplitude of the bays. We would have liked to see a design with this same motive of the doubled columns, and nine openings. The central doorway could have been arched to receive the columns above, and perhaps combine in a motive to include the adjacent windows. Nine openings would certainly have given a broad and generous scale. Another drawing shows a pediment over the central feature of the openings, and this pediment is happily recalled below over the main entrance. There are five openings in the façade, with columns extending through second and third stories, the whole crowned by an entablature and attic, with central pediment containing sculptured group and terminated with trophies. The base is well accentuated. Variety and interest is given by breaking the lines to carry down the central features and the two end piers of coupled columns. The windows, particularly in the first story, are robust and of very pleasing proportion.

The design with the high roof was perhaps not quite appropriate for a bank, but apart from this consideration has many good points, among which can be named the charming feature of the open loggia and porch beneath. Another drawing develops the main entrance, carrying the motive three stories and framing with Ionic columns surmounted by trophies of globes and eagles, enhancing the monumental effect. The first two stories are combined in a treatment of strong rustication. The third is enriched with a handsome frieze of shields and garlands. The window openings show great simplicity in composition and much study of proportion. The criticism might be advanced that the central doorway, carried through three stories, interferes with the office room in second and third, but the gain in monumental character to the main entrance seems sufficient compensation for this sacrifice.

The architect of the design showing the center spaciously lighted and divided into three great openings by two columns, solved with success a problem of many difficulties. The first story treated in rustication is well pierced by larger windows where light is most needed and this without detriment to a solidity of appearance. On the contrary the angles of the building and scale of masonry joints and voussoirs are extremely well studied.

The roof termination was quite successfully carried out by one of the competitors. The design shows a columniated treatment through first and second stories and main entrance carried to third story. Interest is given to the cornice by a large clock motive of most pleasing composition. Otherwise the segmental arch-windows through the second story lend a great scale and monumental character to the effect, and if the above criticism as to the sacrifice of offices in second story due to height of entrance is suggested it can be met with the same argument we have just mentioned.

The design showing seven openings and single Corinthian columns is well thought out, and much study seems to have been given to proportion. The base shows simplicity and strength, and the main entrance is pleasingly tied in by the principal lines. We would have preferred to see the columns coupled instead of single and the main entrance crowned by a pediment instead of balcony, but this is a matter of personal taste and a question of selection.

We do not hesitate to say that we think the design showing five openings, with coupled-columns resting on vigorous first-story base, to be one of the best. The bank character is well pronounced, and the general treatment has much dignity and charm. Light may have been somewhat sacrificed, particularly in first and third stories, but these are secondary considerations that might easily be remedied by increasing the width and height of openings, and so also the columns of the façade, which would gain and dominate to better effect the height of first story.

The above lines are from notes taken at random and without an idea of classification, which any critic may make for his own satisfaction. And we can add that not only the directors of the bank but all who saw the exposition were most pleased with the effort made by the competing architects, and the excellent results attained during the relatively short period of three weeks, the time given to prepare the drawings.

The architects, Jenney & Mundie, won the prize in a certainly difficult contest, and to the professional man that must be a keener satisfaction than the acquisition of a job without competition. It is only to be regretted that more such opportunities do not occur in the architectural world.

Consul Atwell, of Roubaix, reports that an artificial stone from Belgium has recently been introduced into the French market, which is said to have four times the force of resistance of French free stone, and which has nearly all of the properties of Cobestang granite. It has been tried in the Malines arsenal and is found to be insensible to the action of cold, absorbs only six to seven per cent of water, even after a long dry spell, and can not be crushed under a pressure of forty kilograms (88.184 pounds) to the square centimeter.

MODERN FRENCH ARCHITECTURE.

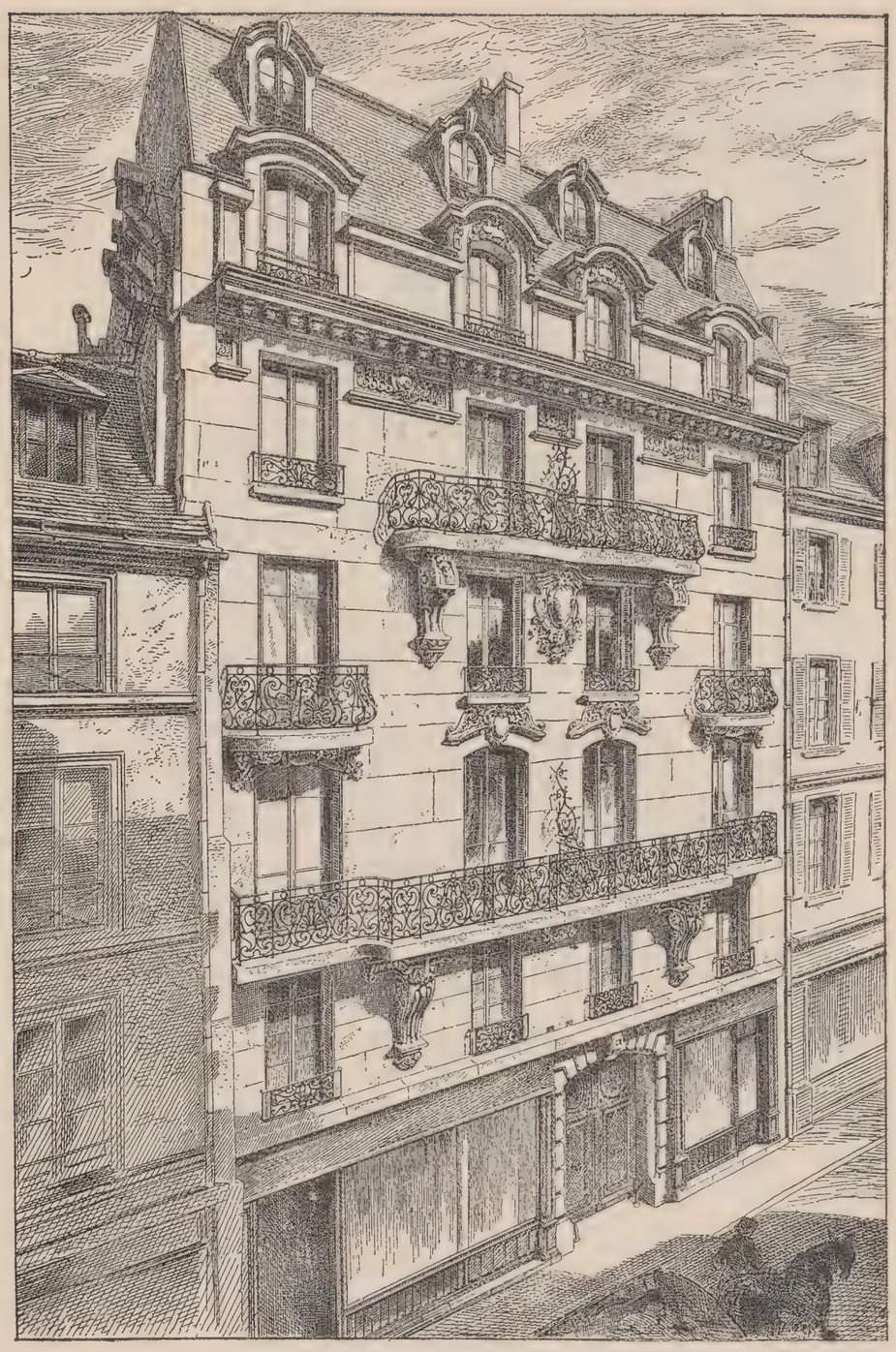
BY THEODORE WELLS PIETSCH.

ONE of the new architectural publications recently put on the market is entitled "Modern French Architecture," and both in matter of interest and excellence of workmanship it has taken a place in the front rank. It is a simple portfolio of photogravure plates, one hundred in number, dealing for the greater part with the dwellings and apartment houses of Paris constructed during the past few years. The work has only been a few weeks before the public, yet the profession has not been slow to appreciate its value, and the editors, Bates and Guild, have scored another success in this attractive *edition de luxe*. They have understood the gap long existing in the architect's library concerning modern French work, and have taken the first steps to fill it. "Ce n'est que le premier pas qui certe," and we would be glad to see them pursue the end and next consider monumental French work, for such an attempt would meet the hearty endorsement of the best of the profession and do much for the education of our young architects and draftsmen in the offices and schools.

This initial endeavor on the part of the well-known Boston publishers gives us a taste for more. A great deal of sound judgment and discrimination has been shown in the selection of subjects in the "Modern French Architecture," and the architect in sympathy with the playful and the picturesque will find it here allied with the structural feeling, the architectural sense so characteristic of the French. Almost unexceptionally there is a logical and fitting use of materials, without triviality or petty conceits, and combined to give new and pleasing effects. The lover of the quaint, the formal, the chaste or exuberant will not go begging

in this varied assortment of Paris houses, in which the authors have shown so much ingenuity and imagination. And among all these prints there are perhaps some that will become ready favorites — pet documents, so to speak — to which we turn willingly as to an old proverb in time of need.

Plate XXIII, for instance, might be classed with the *elect*. It shows a very clever modern adaptation of the Henri IV. style. There is a very happy contrast of wall space and openings, of whites and grays, of surfaces and decoration in a harmonious and novel way and not wanting in expression. The thin-arched loggia,



while perhaps a little at fault in scale of great window over doorway, is yet so cleverly treated as to make it quite acceptable. It is perhaps one of those cases where, as Ch. Garnier says, "It is better to be happy illogically than unhappy according to the rules of logic."

Plate XV shows an artist's house, to judge from the large window or studio light in top floor. There is a pronounced leaning toward the mediæval in the composition, not without charm, although we feel a little dryness in the general impression. While this is not in any way true of Plate XL, which affords a most pleasing study in brick in colors, wood cornice and stone base, the work is very fine in line with a very fine sense of proportion and novel in contrasts.

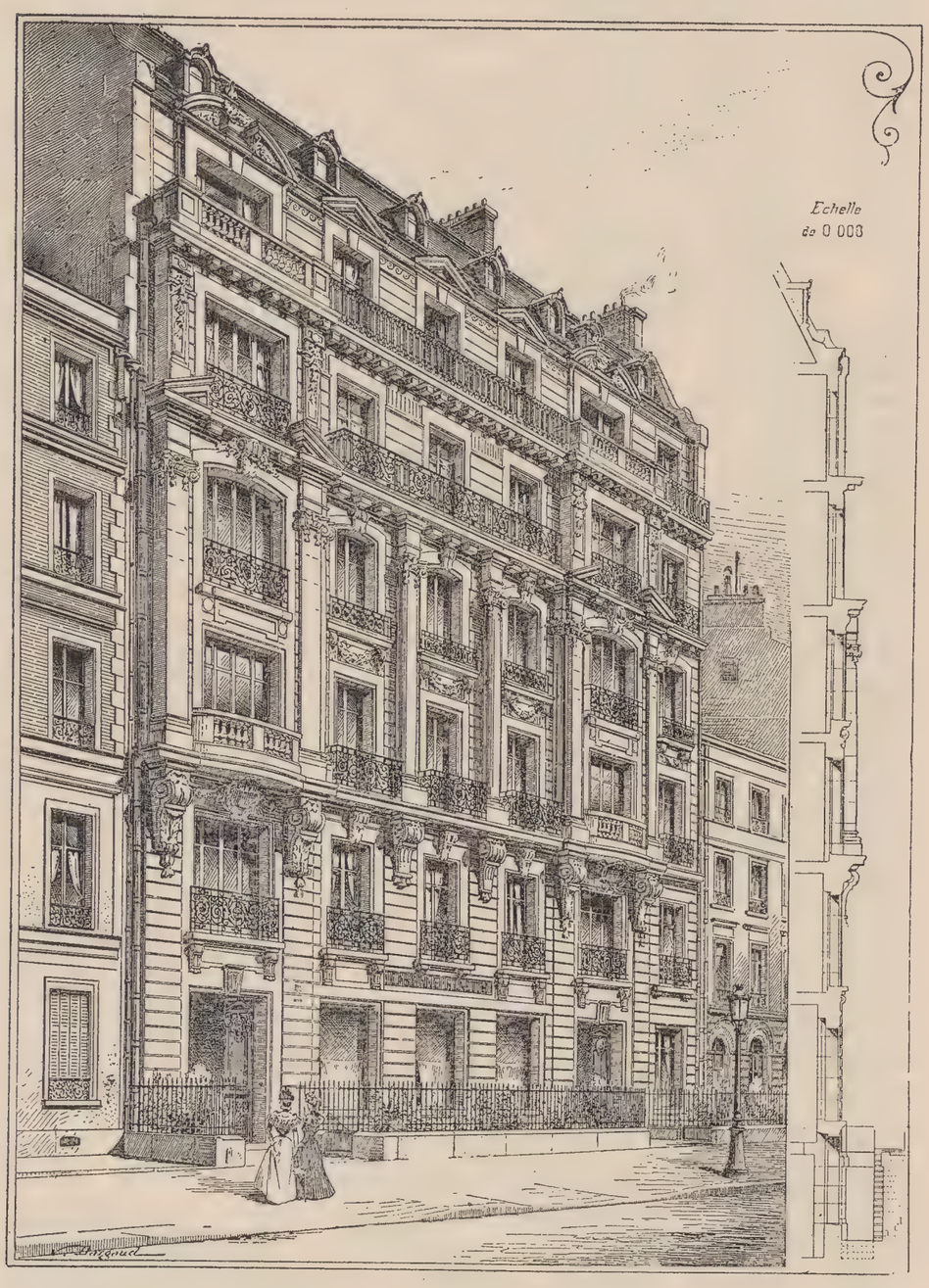
Quite as much can be said of the neat and spry-looking stable of Plate XLVIII, with its pointed tile roofs, half timber-work and brick.

An exquisitely studied composition is shown in Plate XXXVIII, which will not fail to please amateurs of the best period of Louis XV., although, unfortunately, the sculpture is a little small, a little trivial, somewhat wanting in interest; while in Plate XLII the decoration is well executed and generally well placed, but seems a little out of character with the theme. The roof-loggia is quaint and cleverly composed, but hardly seems a natural sequence to the stories below.

Several of the prints reproduce monumental work. Among these will be found "La Sorbonne," a detail of that bold façade on the Rue des Écoles, the Circle de la Librairie, or Publishers' Club, by Charles Garnier, admirable in composition, in color and the ingenious corner treatment; also the "Comptoir d'Escompte," of picturesque silhouette, the charming statue of Montpellier, the richly decorated façades of the Maine of the tenth arrondissement, in the exuberant lavishness of the early François I., and the Porte de Paris at Lille, a most remarkable example of splendid architecture, sculpture and statuary.

This only reviews a few of the interesting subjects produced, among which the architect and student will find a variety of valuable documents not to apply directly, as has unfortunately been

done far too often here, but to use as a source of solid inspiration. It is no proof of the beneficial inoculation of sound French architectural principles to copy their work and think to do well by servile imitation. And no people would be quicker to see the



weakness and faults of such a procedure than the very French themselves. Let us not try to out-French them, but study their excellent methods and work out our own salvation. It is not worth while trying to be more Catholic than the Pope.

ARCHITECTURAL ADVANCEMENT IN CHICAGO.

BEAUTIFUL, monumental Chicago! It is a new architectural idea which the future now promises to realize. The present can not boast of it, at least only partially. Too many of the city's larger buildings are without the merit of any ornamentation. The artistic has been sacrificed to the utilitarian — necessarily in many instances, perhaps, but wantonly in others. It is only recently that the best elements of the city's builders have awakened to a realization of the desirability of art in commercial architecture. The idea that buildings which cost millions and are expected to stand during all the coming century should be beautiful as well as useful is now taking deep root in Chicago.

The first radical departure from established custom in this behalf was made by the Illinois Trust and Savings Bank, when its building at the corner of La Salle and Jackson streets was designed and built. This structure combines all the desirable features of a modern bank building with an exterior of pleasing proportions and artistic design. On a larger scale the new post-office will be a monument to art as well as to utility. Buildings like these are a permanent addition to the architectural wealth of the city, because they are in advance of the hitherto prevailing ideas, and will not soon be superseded by newer notions. They will stand for a century in substantial beauty, restful to the eye and ennobling to the mind.

So in the new Chicago National Bank building, which is illustrated in this number, every detail has been brought into harmony with the higher architectural law of strict appropriateness, combined with classic beauty. It is evident to the most casual observer that the design is that of a bank. The impression of strength and solidity is given by the architect's treatment of the exterior. This has been most admirably done by Messrs. Jenney & Mundie, the architects, by massing of columns and projection of the entrance. At the same time a pure type of ornamentation has been preserved in the Corinthian, which delights without offending the eye. The motive of the architects was to produce a building that would suggest to the casual passer that the building was unquestionably a bank.

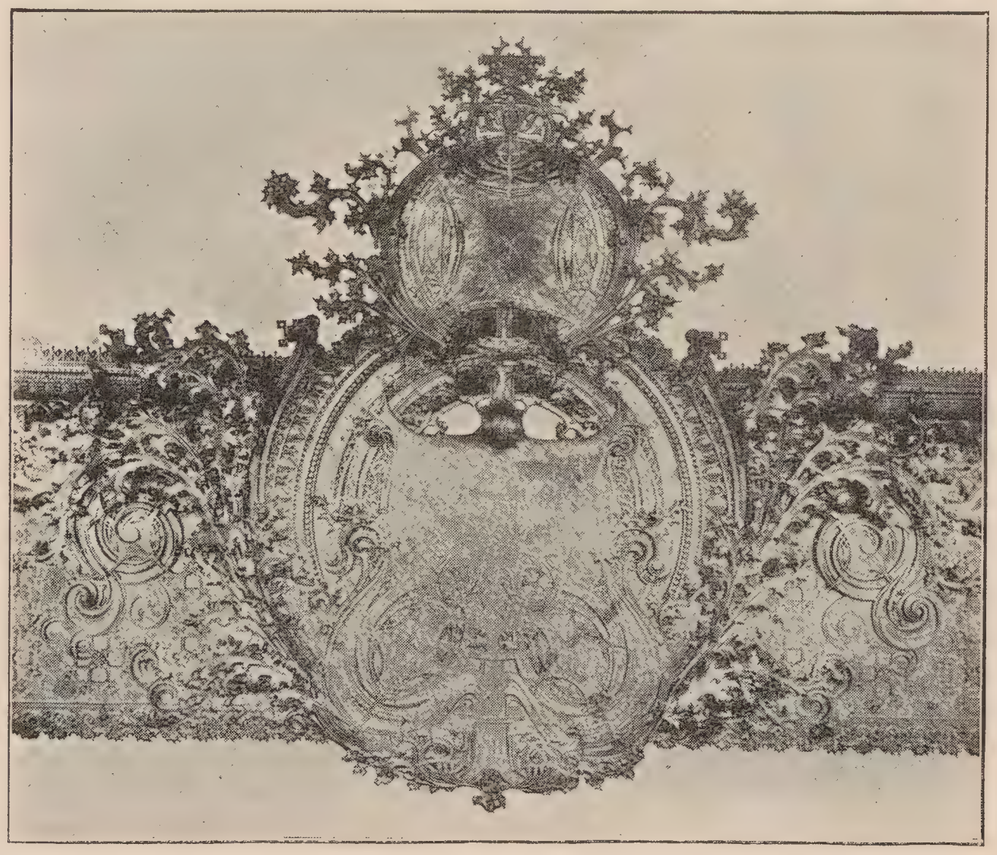
The lot is ninety feet frontage on Monroe street, fifty feet east of La Salle street, by a depth extending south 188 feet. The building covers the entire lot and will be fireproof. For sake of appearance the front of the building is three stories or about sixty-five feet high, for a depth of about fifty feet. The rest of the building is the bank room and is but a single story in height. The roof over the bank is of saw-tooth shape, taking its light entirely from the north, so as not to be inconvenienced by direct sunshine. These skylights extend entirely across the building, so as to give abundance of light. The ceiling is of ornamental glass in panels. The bank room will be 86 by 136 feet. The front is divided into five bays or tiers of openings. The three central openings are built on the lot line. The other two recede six feet so as to give a marked prominence to the entrance pavilion. The order of architecture is Corinthian, the entablature, eight feet wide, extending entirely across the front. The central portion consists of four huge Corinthian columns, fifty feet in height, four feet diameter at the base, surmounted by a pediment. The two extremes to the east and west are terminated by a Corinthian pilaster.

The interior on the first story, including the bank room, will be wainscoted the entire height of the walls in marble. The ceiling will be finished in ornamental glass in panels. The woodwork will be mahogany. The use of the two upper stories in front is not yet determined. The basement will be fitted up for safety deposit vaults, with fine broad marble entrance and stairway from the main hall. The finish of the basement will be largely in marble. The vault work will be all that is most modern and that offers the greatest security.

The work on the designs will be commenced immediately — on the building the first of May, which is as soon as possession can be obtained. The cost of the building proper, i. e., without vaults or bank fixtures, is estimated at $250,000. The material used in the construction of the building will be Bedford stone, taken from the Old Hoosier Quarry.

ARCHITECTURE IN THE SHOPPING DISTRICT.

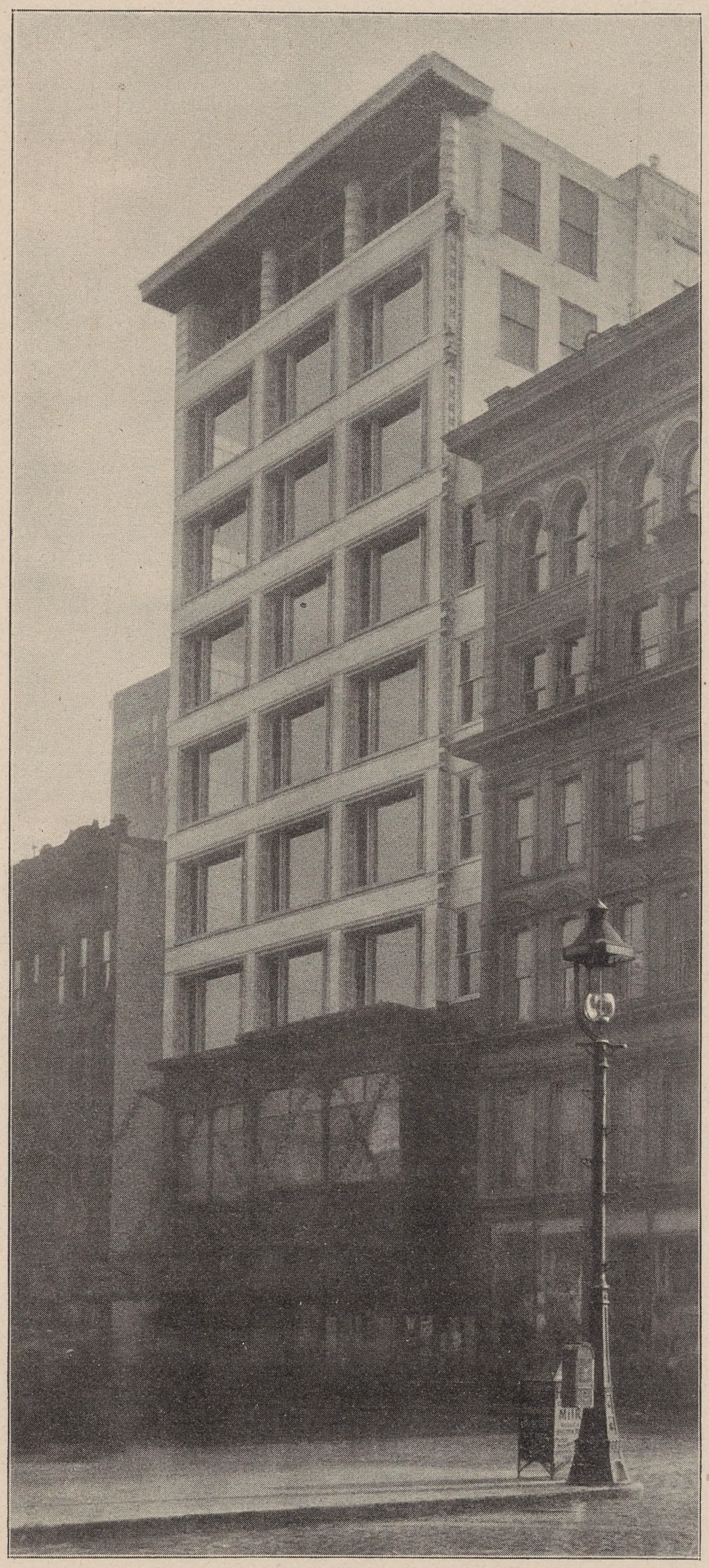
THE great shopping district of Chicago, State street, is gradually putting on an air of the artistic. Not only the show windows, wherein the newest delights of the ladies may be viewed, but in the buildings themselves, the owners having seen the necessity of time's demand for new buildings or a renovation of the exterior to such an extent as to attract the eye of the shoppers — show windows have become larger and Luxfer prisms placed in the upper portion have made possible a dustproof show case of the great windows, which are incased with panels of hardwoods, enriching the interior of the stores, the prisms throwing light from above greater than if the whole window was to be left clear of cabinet work. Ornamental iron has been used to great advantage and iron columns replace the heavy masonry pieces formerly used. The changes are seen in the great stores of Marshall Field & Co., Mandel Brothers, McClurg's and Gage Brothers, and now Schlesinger & Mayer are erecting, through the services of Louis H. Sullivan, architect, one of the most appropriate buildings for a retail dry-goods store ever seen. Only one portion of this new building is now completed, and one may conceive the effect when extended to the corner and up State street for a distance of 320 feet. The section now erected, on Madison street, is thoroughly fireproof, the iron columns and beams and fireproofing being hidden under the hardwood floors, decorated walls, and a façade, consisting of a cream-colored enameled terra-



DETAIL OF CARTOUCHE OVER CANOPY, SCHLESINGER & MAYER NEW DRY GOODS STORE.

cotta, above the third floor, an apron of Luxfer prisms in the upper sashes of the plate-glass windows and ornamental iron in imitation bronze for the base. The colonade under the cornice is striking and highly successful, giving a finish to the elevation, and the whole represents as near the expression of a retail dry-goods store yet obtained by any architect in the world.

The use of enameled terra-cotta in this building was undoubtedly decided on after careful study of different materials. It is an established fact that enameled terra-cotta can be washed down with water, and even the rain will keep it clean and bright as long as the building stands, so different from some structures that seem to gather the dirt and grime of the streets and atmosphere, making it an expensive operation to clean, and so painting is often resorted to, being less expensive than cleaning; thus terra-cotta is gradually working its way into great buildings and private residences where formerly other materials were used. The Northwestern Terra-cotta Company deserves credit for the work accomplished in this building for the uniform color of the façade, and the joints



MADISON STREET ELEVATION OF SCHLESINGER & MAYER NEW DRY GOODS STORE.

rounded to $\frac{1}{16}$ of an inch, almost a minimum. The ornamentation of the soffits and jambs of the windows give the building a character of rich simplicity; and the ornamental iron door on the façade and canopy is highly ornate and possibly extreme, but the design is carried out in such rich ornamentation, the cartouches so delicate and well balanced, the lines of demarcation so carefully worked out, that it apparently expresses the climax of the capabilities of cast-iron and becomes a study for the student. The low relief on the broad surfaces, brought into contrast with the florid embellishments, forms an extremely pleasing effect. It has, no doubt, been greatly due to the accomplished artisans, Winslow Bros. Company, and to their fine plant, that this work has reached such perfection, not forgetting that the design is purely Sullivanesque. The windows have been made broad and high, aproned with Luxfer prisms, which accomplishes the lighting of the different floors to perfection, sending in the rays of daylight and killing the glare of the plate-glass; and so Chicago as well as the owners, Schlesinger & Mayer, may be justly proud of their building and Architect Sullivan.

PROSPECTUS OF TENEMENT HOUSE EXHIBITION.

IT is proposed to hold under the auspices of the Tenement House Committee of the Charity Organization Society of New York, in the month of January, 1900, an exhibition of all phases of the tenement-house problem, such an exhibition to include a number of models representing: *a.* A block of existing tenements taken from some block in the city. *b.* A block of tenements as it would appear if each house were built on the present "dumb-bell" plan. *c.* A number of blocks of model tenements scientifically planned; each of such classes of models to have appended a statement of the percentage of land occupied, clear rentable area, cost of building and land, expenses of operation, rentals, profits, etc.

The exhibition will also include: 1. A comprehensive and exhaustive study of existing model tenements in the different cities of the United States, such study to be illustrated by a series of plans, diagrams, charts, photographs, etc. In this connection it is proposed to hold a special competition, open to all architects, for an average city block (200 by 400 feet) of model tenements made up of independent units; the object of such competition being to obtain plans of model units which, while embodying in themselves the advantages of economy of construction, convenience of plan, good light and ventilation, cheerful outlook, and as great as possible a concentration of light and air space, shall, when repeated or combined in block form, secure these advantages in a still higher degree. 2. A study of existing model tenements in foreign countries, illustrated by a series of plans, diagrams, photographs and tables of statistics. 3. A study of suburban tenements and working people's cottages, at home and abroad. 4. A study of model lodging houses and hotels for wage-earning men and women. 5. A study of public parks and playgrounds, libraries, baths, cooking schools, recreation piers, etc. 6. A study of tenement-house conditions, showing density of population, death rate, nationality of tenants, their occupations, incomes, expenditures, recreations, pleasures, overcrowding, dangers from fire, health conditions, etc., illustrated by charts, maps, statistics, photographs and reports. 7. A study of tenement-house laws and of the work of tenement-house investiating committees. 8. A bibliography of the tenement-house question.

It is proposed to hold coincident with this exhibition a series of conferences and public discussions of the questions involved. It is intended to hold the exhibition both in the residential and tenement-house districts of this city, and if practicable to repeat it in Boston, Chicago, and possibly other cities, and to send a part of it to the Paris Exposition of 1900 as part of the exhibit of this country in the Department of Social Economy. It is also expected that the exhibition will find a permanent place in New York.

The executive committee consists of Elgin R. L. Gould, I. N. Phelps Stokes, Robert W. De Forest, and Lawrence Veiller, secretary, and specifications for the competition can be obtained by addressing the secretary at 105 East Twenty-second street, New York city.

A NEW PARIS COMPETITION.

THEODORE WELLS PIETSCH sends the following report of the jury on the competition opened by the municipal council of Paris to all architects of houses built during the year 1898, from the Bulletin of the Society of Architects Diplomés:

The municipal council of Paris, in session December 7, 1897, founded a competitive prize to be awarded buildings of artistic merit in the new street Reáumur, recently opened.

The same day, on the motion of Le Breton and Thuillier, it was ordered that this competition should be extended to include not only the buildings in the new Reáumur, but those erected from year to year in the whole city of Paris. That the proprietors of the six houses awarded prizes should be exempt from the payment of street improvements and the architects receive in each case a premium of 1,000 francs.

During the debate the council defined its position to mean the façade of a building as a street embellishment, with no other considerations.

December 21, on a motion of M. Thuillier, it was further resolved, that together with the architect originator of the work, the contractor as well had a part, and should receive a medal in bronze.

The administration endeavored to give the requisite publicity to this decision, both through public proclamations and in the official municipal bulletin. All competitors were required to declare themselves by December 15, 1898, at latest. However, in spite of these precautions many architects, unacquainted with the mechanism of this new competition, or confusing this one, which interested all Paris, with that reserved only for buildings in the rue Reáumur, failed to register or made their application too late.

The jury found fifty-three "projets" at the first of its six meetings which represented, of course, only the work of those applicants who had registered within the limit of time. At the outset, and during the process of discrimination, the members of the jury were clearly instructed that the competition had façades alone in

view, independent of the natural ties that bound them to the plan and all exigencies, locality, rich or poor, wide or narrow street, more or less suitable ground, and finally without regard to money questions or a logical and rational construction.

Owing to the infinite diversity of the programs forced upon the architects by the contingencies enumerated above, the task of the jury was no easy one. The idea was to see as broadly as possible and to give the preference to a harmonious ensemble, be it of a strong or playful character, erratic or quiet, but of sufficient variety to break, by decorative features, the network of horizontal lines that render our streets too monotonous. Consideration was given the happy contrast of wall surface and openings, sobriety in sculpture motives, and last and above all the whole, the general effect of what constitutes "l'œuvre."

It was very satisfactory to note the constant falling away from the conventional and the factitious fitting of the ancient arts to our needs and our new materials. The jury did not wish to compare too closely works both the origin and purpose of which rendered so different in design, and resolved to make no classification that could be interpreted as artistic ornamentation, as an expression of a certain tendency, but esteemed its decisions in the light of an annual mention of our Parisian architects toward the improvement of the streets.

At the close of the judgment the jury expressed the hope that the value of competitions of this sort would increase from year to year, and that the architects would respond to the wishes of the city, which with a new and more liberal application of the ordinance, would bring back to our streets variety and a picturesque animation.

PAINTS IN ARCHITECTURE.

THE LOGIC OF PREPARED PAINTS.

THIS is a labor-saving age. It is also an age of specialties. Man-power, with its limitations and imperfections, is not used for accomplishing what can be done more expeditiously and more efficiently by machinery; and with each day greater value is placed upon the intelligence and less upon the muscle of man. Tints and colors that were formerly made by hand power, grinding with slab and muller the dry pigments and the oil, are now ground and incorporated in vast batches by machinery. The master painter's skill and judgment are still required, but his muscular power is at a discount.

It has been found that one steam-driven paint mill can accomplish the muscular work of a hundred men, and that the resultant product is more homogeneous in texture, more economical in production and more satisfactory in use.

As a technical fact, it is well established that combinations containing two or more of the white pigments form a better base for paints than is obtainable by the use of either of the component pigments alone. Thus zinc and lead, zinc and barytes, or zinc, lead and barytes in combination, give more satisfactory results than either of these pigments by itself. The authorities of the Pennsylvania Railroad, for example, recommend equal volumes of white lead and zinc white, with the addition of as much inert matter (barytes, gypsum, etc.) as can be introduced without interfering with the obscuring powers of the paint.

Such combinations are made and sold by paint manufacturers in enormous quantities, and are used everywhere with entire satisfaction; but when the painter attempts to duplicate the results by shop-made combinations he generally fails. The reason for such failure is not far to seek: it lies in the inadequacy of human muscle as a substitute for steam power. The power-driven mill accomplishes what is impracticable for human agency—a thorough and intimate union of the component pigments and oil.

Even the production by hand power of homogeneous tints is scarcely possible, as could be readily demonstrated by running half of a batch so produced through a paint mill and noting the improvement effected by such treatment.

The logic of prepared paints lies in the superiority of machinery to muscle. Combinations of zinc white and white lead, produced in the sweat of a journeyman's brow, may and logically should fail to give satisfaction; but such combinations, produced by machinery under competent supervision, will surpass both in appearance and in wear the unalloyed pigments.

CHARLES JOURDAIN.

NEW PUBLICATIONS.

ESTIMATING FRAME AND BRICK HOUSES. By F. T. Hudgson. New York: David Williams Company.

This is a little book, the title of which fairly describes its purpose. It appears to be well put together, and will be of service to carpenters and also to young architects who have not had much experience in actual construction. To an old and experienced architect, however, we do not think it will be of any particular value. The art of estimating is largely in knowing the cost of materials, and as the cost of materials fluctuates very considerably it is impossible to tell what a building may cost in the distant future. If a young architect of little experience would look in this book it would probably put him in the way of knowing how to proceed in making estimates; but as to prices given, though they may have been correct at the time they were written, it by no means follows that they are correct at present. Therefore such books should be used with caution, certainly so far as prices are concerned. This book, however, appears to be a good one of its kind.

THE December number of the *Southern Building News*, the first annual edition of that publication, is a credit to its publishers and to the building interests of the South which it aims to represent. From the artistic title-page in colors to the last of the most encouraging display of advertisements, it presents an artistic typography of the first order. Its subject-matter and profuse illustrations are as attractive as they are representative of the strong development of the South along the lines of better and more refined buildings. Its news department seems to be conducted by an energetic corps of correspondents. As a whole it is a welcome addition to the field of current architectural literature and its future should in no small degree influence the development of the Southern States. The *Southern Building News* is published at Memphis, Tennessee, with offices at Memphis and Chicago.

OUR ILLUSTRATIONS.

Competition for Chicago National Bank Building. Accepted design by Jenney & Mundie, architects. The following architects submitted additional designs, which are published: Theo. W. Pietsch, John McMichael, Henry Ives Cobb, Frost & Granger, Howard V. D. Shaw, Wilson & Marshall, S. S. Beman, Watson & Hazelton. For a review of the designs, see another column in this issue.

The views in our illustration pages give a fair idea of the housing of the social settlement known as "Hull House," at 335 South Halsted street, corner of Polk. Pond & Pond, architects. When the settlement was started, a little over ten years ago, in the second story of the old Hull mansion, one of the more pretentious of early Chicago homes, the time of the leasehold was short, and no permanent improvement in the line of building was thought of. The needs, however, began to develop when the settlement crowded out the manufacturing interests which had occupied the remainder of the building, and the old mansion was restored to somewhat of its former dignity and given over wholly to the purposes of the settlement. Other buildings were started, but the short period of the lease made substantial buildings and a unified scheme of development almost out of the question. The donation, however, of the land for a long term of years made it possible to add a better class of buildings to those which were hastily erected to fill the first needs. The group presents a general harmony, but the conditions under which the various parts were erected has made impossible that complete unity in the ensemble for which an architect strives. A little picturesqueness of grouping, however, may have been gained. The Hull mansion proper was remodeled and enlarged by the addition of a third story, which was used for women in residence; the Butler Gallery, containing an art exhibition room and lecture room in one building, was erected, and this afterward received the addition of a third story for men residents; the children's building on the corner followed, and was more substantial in the matter of construction, and thoroughly studied in the matter of plan; a building containing gymnasium, kitchen, coffee room and clubrooms followed at the rear on Polk street, and lastly the auditorium and new coffee house, a substantial and thoroughly fireproof building, has been erected in the space between the gymnasium and the children's building, making the group complete. In the lecture room are held the meetings of various clubs, including the "Arts and Crafts" Society. In the auditorium are given plays and concerts by various clubs connected with "Hull House," and the floor is made level to permit of dancing and social entertainments, which are frequently held therein. The materials used in construction are generally of the simplest of the various kinds, such as common brick, paving brick treated with due respect for color effects, and very simple in masses. In the various clubrooms the wood of the timbered ceilings is stained in deep, rich tones, and the effect throughout is of a quiet, domestic character. The coffee room is the only room in the group which is at all pretentious in its design, and that is made quiet by the very simplicity of its massing and material, and the softness of tone in the brick and tile which show upon its interior. The auditorium, as the plates will indicate, depends upon the color and massing of the brick and broad surfaces of plaster for its general effect.

Photogravure Plate: Detail of lower stories, store building for Schlesinger & Mayer, Chicago. Louis H. Sullivan, architect.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition.

Residence for Floyd J. Smith, Chicago. R. A. Denell, architect.

Spalding Institute, Peoria, Illinois. Reeves & Baillee, architects.

Warehouse for E. C. DeWitt & Co., Chicago. Samuel K. Colton, architect.

First Church of Christ, Scientist, Peoria, Illinois. Reeves & Baillie, architects.

The "Hull House" Group, Chicago. Pond & Pond, architects. These are shown: An exterior view, the reception hall, the coffee room.

WM. RALPH EMERSON, Architect, BOSTON.

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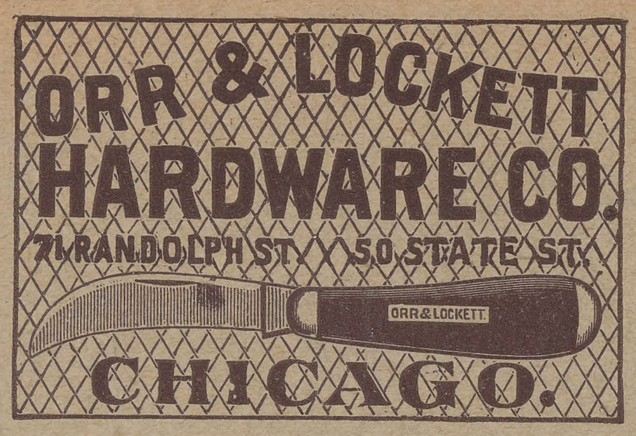

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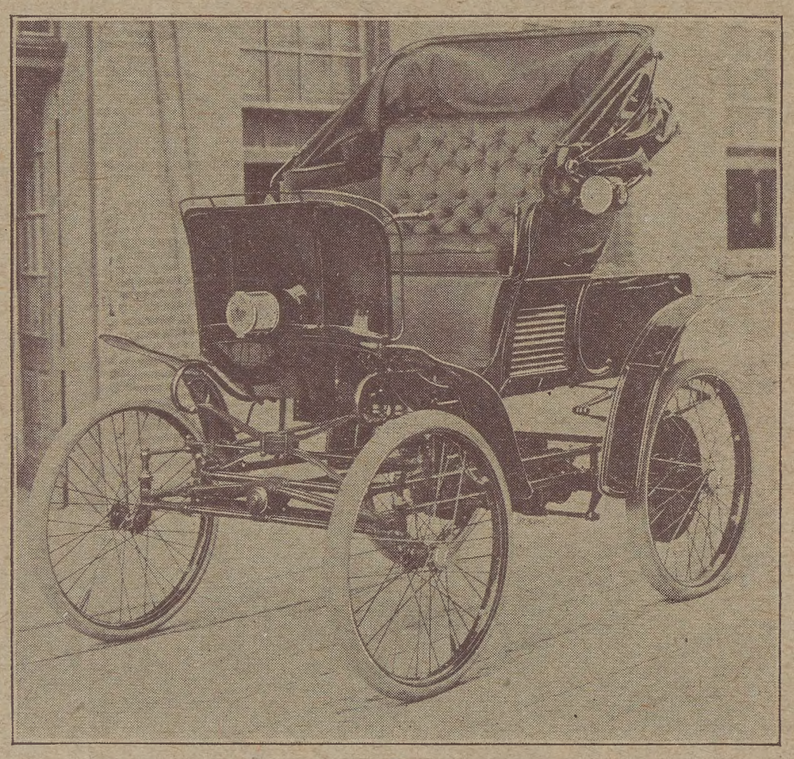

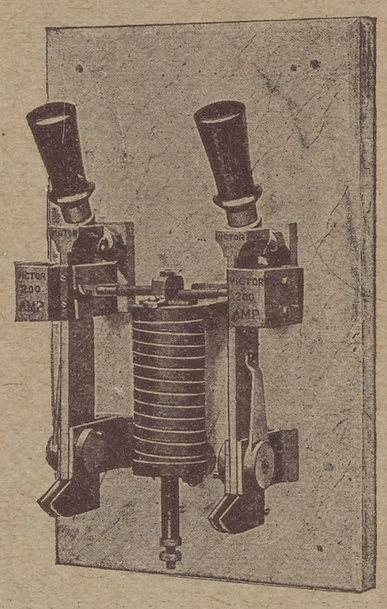

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